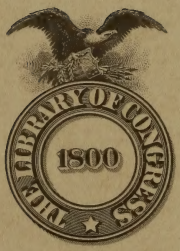
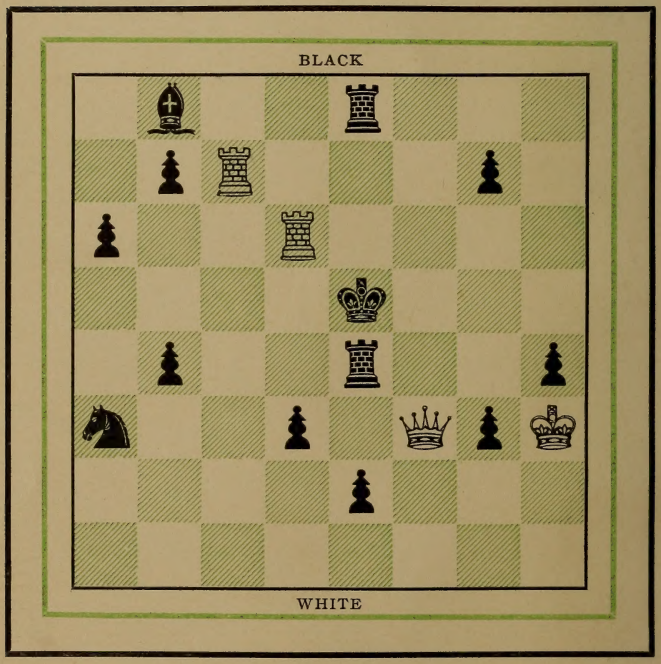

THE LIBRARY OF CONGRESS
1800

Awarded First Prize in

Tourney of Brooklyn Chess Chronicle, 1886.

From "Chess: Its Poetry and Its Prose."

Motto: "Scenes that are Brightest."



White to mate in four moves.

332

CHESS LYRICS

A COLLECTION OF CHESS PROBLEMS

BY

A. F. MACKENZIE

1887-1905

EDITED BY

ALAIN C. WHITE

NEW YORK
J. H. GRAHAM, PUBLISHER
1905

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PRESS OF
CHARLES DAY
125-127 WORTH STREET
NEW YORK

TO

M. W. W.

THIS WORK IS DEDICATED

BY THE EDITOR

Artist and scholar here we see combined,
Reflected from each page with matchless skill
That speaks beyond dispute the master mind!
High strategy and grace delight us still.
Unrivalled, as of old, Mackenzie's chess
Resounds again the note of proud success.

Favored by Inspiration's flowing tide,
On him the envied robe of fame must fall—
Renowned for genius spreading far and wide,
Delighting and enchanting each and all!

Most fearful his affliction! On his eyes
A sad and dreary veil of blackness lies,
Concealing all things in an endless night!
Kind faces are to him but mem'ries bright.
E'en though denied the boon of Heaven's light,
No rival dare deny him foremost place—
Zealous in contest—though he takes his part
In darkness, yet he conquers in the race
Each stout opponent by his magic art!

—Philip H. Williams.

A.

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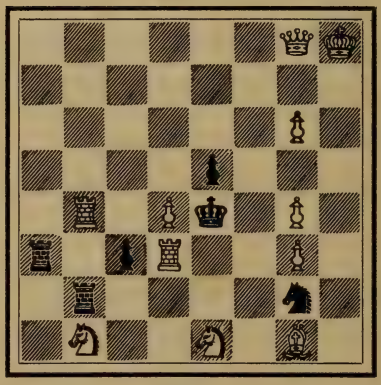

WHITE

White to mate in two moves.

1. Qa2.

B.

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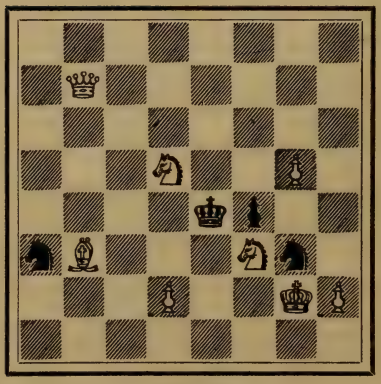

WHITE

Mate in two moves.

1. Ph3.

INTRODUCTION.

IT IS now three years since the idea of making a collection of Mr. Mackenzie's problems first came to me. I had recently, after some difficulty, obtained a copy of "Chess, Its Poetry and Its Prose," and the study of this work brought home very clearly to me the need of a supplementary volume which should carry the record of Mr. Mackenzie's career up to date. His own inability to undertake the work moved me to attempt it, and when, after writing to obtain his permission, I had received his warm encouragement in the task, I entered upon it with an eagerness and anticipation of pleasure which have only increased as the collection approached completeness.

At first I had a very slight conception of the size my collection would reach. The fact that Mr. Mackenzie had kept no trace of many of his problems, made the work largely one of exploration. When the resources of my own library failed, I turned to the files of papers and magazines in the British Museum and New York Public Libraries; and further help was warmly tendered by friends and correspondents everywhere.

Out of these varied channels has grown the collection that I now lay before the reader. In it I have tried to bring together in convenient form the later productions of the man who is undoubtedly the greatest chess-problem artist now living. I have added all that seemed to me of value in the immense amount of critical matter dealing with his problems which has been published in tourney reports or periodicals, or communicated to me in manuscript. I have included very few opinions of my own, save where a few words seemed necessary by way of explanation or otherwise. Many problems, especially of course Mr. Mackenzie's less known ones, have consequently been left without any critical remarks whatever; while in other cases the notes are of considerable length. Although this has resulted in depriving the work of any pretense to uniformity of treatment, I have preferred to publish it just as it stood in my manuscript rather than try to fill in the gaps with made-to-order criticisms of my own. I am responsible, however, for all the unsigned portions of the notes.

C.

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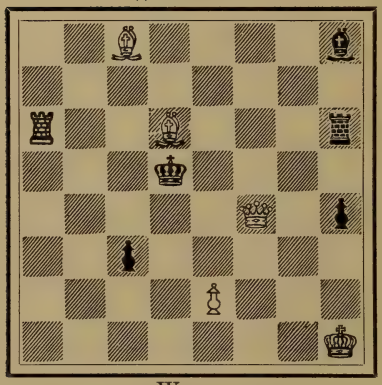

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Mate in two moves.

1. Qa4.

D.

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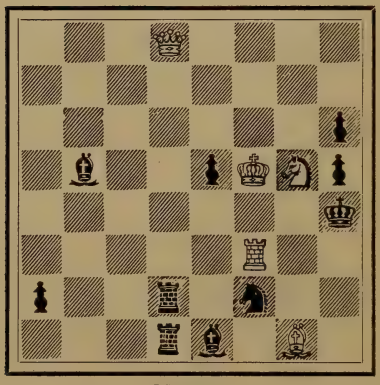

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Mate in two moves.

1. Bh2.

Strictly speaking no introduction to a collection of Mr. Mackenzie's problems is necessary; but often what is not absolutely necessary may be of interest, and I am sure that a short attempt to define Mr. Mackenzie's genius will be welcomed. The fact that, like Milton and Beethoven, he has had since 1896 to labor handicapped by the total loss of what would naturally be considered the most essential of the five senses, has won for him universal sympathy; but the further fact that, like the blind poet and the deaf musician, he has risen above his affliction, and actually turned his affliction into a new liberty free from the material shackles by which the rest of mankind is weighed down, has won for him even wider admiration and fame.

Mr. Mackenzie was born in Kingston, Jamaica, his father being an Englishman, Mr. Edwin Yarrington Mackenzie of Devonshire, and his maternal grandfather the late Edward Colston Lewis of Bristol. After graduating from the Church of England and Collegiate School in Kingston, Mr. Mackenzie became junior master in that institution, but was compelled by his failing health to relinquish the position. Like so many other invalids he found in Chess the pleasantest solace. Although he had learnt the moves when a mere schoolboy, he only slowly developed his powers as a problemist, through a happy series of accidents which he has himself described for this book.

Once engaged in the lists of problem tournaments, however, Mr. Mackenzie won his way rapidly to the front rank of Chess Knights, becoming at last the acknowledged Champion whom Time and Affliction have only succeeded in establishing more firmly as leader.

The following detailed roll of his trophies is probably incomplete, as I have been unable to find record of the awards of some tourneys he has entered, but as it stands the list, which covers exactly twenty-five years, is, to the best of my knowledge, unrivaled. Nor is it necessary for me to emphasize the importance of many of the tournaments in which he has won premier honors, such as those held by the British Chess Magazine, Vienna Schachzeitung, and Bohemian Chess Club, which are among the most important ever instituted.

1880-81—Burnley Express, England. Third Prize, 2-er.
1880-81—Baltimore American, U. S. A. Honorable Mention, 2-er.

E.

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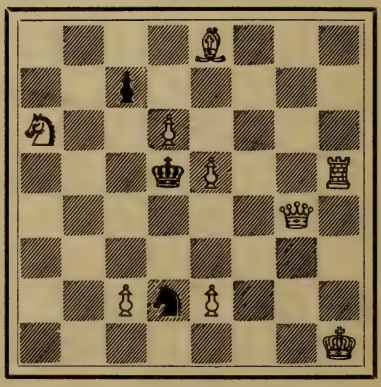

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Mate in two moves.

1. Pc3.

F.

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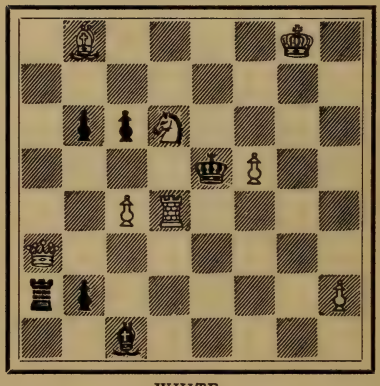

WHITE

Mate in two moves.

1. Rf4.

1880-81—Boy's Newspaper, London. Honorable Mention, 2-er.
1880-81—Leeds Mercury, England. Honorable Mention, 3-er.
1881-82—Boy's Newspaper, London. Second Prize, Set of two 2-ers.
1881-82—Brief: The Week's News, London. Special Prize, Flight-square 2-er.
1881-82—Lebanon Herald, U. S. A. Third Prize, Set of 2-er and 3-er.
1882—Elmira Telegram, U. S. A. Second Prize, 2-er.
1882—Brighton Guardian, England. Second, Fourth, and Sixth Prizes, 2-ers.
1882—Baltimore News. First Prize, 3-er.
1882—Brentano's Chess Monthly, New York. Fifth Prize, 3-er.
1883—Matlock Register, England. First Prize, 2-er.
1884—St. John Globe, New Brunswick: 1st Tourney. First and Second Prizes, 2-ers; and Third Prize, 3-er.
1884—Sheffield Independent, England. Honorable Mention, 2-er.
1884—Croydon Guardian, England. First Prize, End-game; and Honorable Mention, 2-sui.
1884-85—Letts' Household Magazine, London. First Prize, 2-er.
1884-85—Nuova Rivista degli Scacchi, Italy. Third Prize, ex æquo, Set, 2-er, 3-er, and 4-er.
1884-86—London Chess Monthly. Fourth Prize, 2-er; and Honorable Mention, 3-er.
1885—Buffalo Times. Second Prize, 2-er.
1885—British Chess Magazine, London. Honorable Mention, 9-sui.
1885-86—Mirror of American Sports. First Prize, 2-er; and Second Prize, 3-er.
1885-86—Ottawa Citizen, Canada. Second Prize, and Honorable Mention, 2-ers.
1886—Brooklyn Chess Chronicle. First Prize, 2-er; and First Prize, 4-er.
1886—Milwaukee Telegraph. First Prize, 3-er.
1886—Baltimore News. Second Prize, 3-er; and Honorable Mention, 2-er.
1886—Illustreret Familie Journal, Denmark. Fourth Prize, 2-er.

G.

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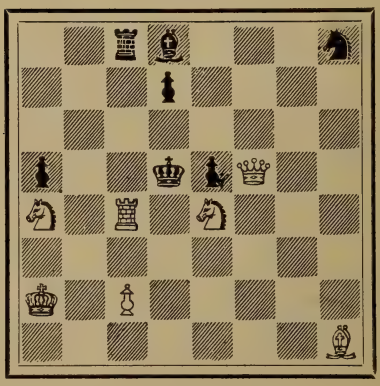

WHITE

Mate in two moves.

1. Pc3.

H.

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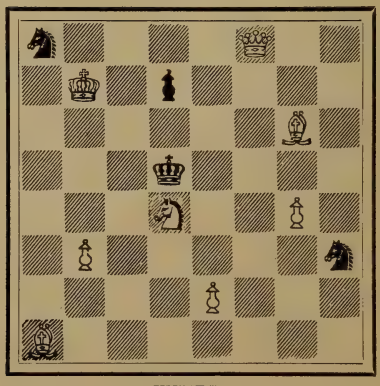

WHITE

Mate in two moves.

1. Kt e6.

1886-87—The Wanderer, Second Prize, 2-er; and Third Prize, 3-er.
1886-87—Illustreret Aret Om, Denmark. Fourth Prize, 3-er.
1887-88—Northern Figaro, Aberdeen. First Prize, 2-er; and Second Prize, 3-er.
1888—Scottish Chess Association. First Prize, 4-er.
1888—Baltimore News: 6th Tourney. Second Prize, 2-er.
1888—St. John Globe, N. B.: 2nd Tourney. Second Prize and Sixth Best, 2-ers.
1888—Melbourne Congress Tourney. Second Best, 2-er.
1888—Wilkesbarre Record, U. S. A. Fourth Prize, 2-er.
1888-89—Manchester Weekly Times. Honorable Mention, 2-er.
1888-89—Columbia Chess Chronicle, New York. First Prize, 2-er; and Honorable Mention, 3-er.
1888-89—Northern Figaro, Aberdeen. Sixth Prize, ex æquo, and Tenth Best, 2-ers.
1889—Munchener Neuesten Nachrichten, Bavaria. Honorable Mention, 4-er; and Honorable Mention, 3-er.
1889—Leamington Chronicle, England. Second Prize, 2-er.
1889-90—Conversazione della Domenica, Italy. Third Prize, ex æquo, 2-er.
1890—Brownson's Chess Journal, Dubuque: 9th Tourney. Second Prize, 2-er.
1890—Brownson's Chess Journal, Dubuque: 10th Tourney. First*, Fifth and Sixth Prizes, Selected 3-ers.
1890—British Chess Magazine. Fifth and Seventh Prize, 2-ers.
1890-91—Sunny South. First and Third Prizes, 3-ers.
1890-91—Bahn Frei, New York. Fourth Prize, 2-er.
1892—British Chess Magazine. First and Second Prizes, and Sixth Best, 3-ers.
1892—British Chess Magazine: Novelty Tourney. Second Prize, 2-er.
1892—St. John Globe, N. B.: 5th Tourney. First, Second, Fifth, and Ninth Prizes, 2-ers.
1892—Pittsburgh Dispatch. First and Fourth Prizes, 3-ers.
1892—London Schoolmaster. Honorable Mention, 2-er.
1893—Scholastic Globe. First Prize, Set 2-er and 3-er.
1893—Dublin Herald. First Prize, 3-er.

*This was the problem which won First Prize in Baltimore News, 1882.

I.

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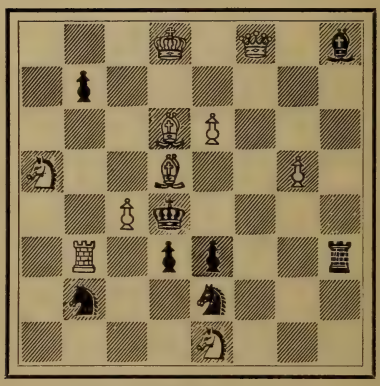

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Mate in two moves.

1. Ra3.

J.

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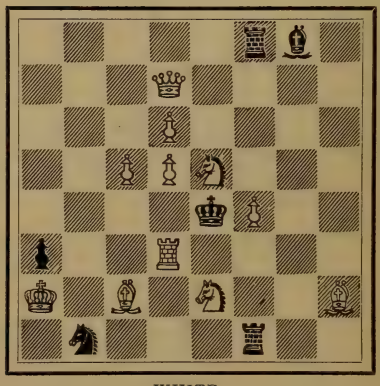

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Mates in two moves.

1. Kt g4.

1893—New York Staatszeitung. First Prize and Honorable Mention, 3-ers; and Honorable Mention, 2-er.
1893-94—Munchener Neuesten Nachrichten, Bavaria. Two Honorable Mentions, 3-ers.
1894—Schachmatny Journal, St. Petersburg. Honorable Mention, 3-er.
1894—St. James' Budget, London. Third Prize, 2-er; and Third Prize, 3-er.
1894—Knowledge, London. Honorable Mention, 3-er.
1894—Leeds Mercury. Third Prize, 3-er.
1894—Manchester Weekly Times. Honorable Mention, 3-er.
1894-95—Manchester Weekly Times. First Prize, 3-er; and Third Prize, 2-er; constituting also the First Prize Set, 2-er and 3-er.
1894-95—Liverpool Mercury. Third Prize, 3-er.
1895-96—Brighton Chess Club. First Prize, 3-er.
1896-97—Bradford Observer Budget. Honorable Mention, 2-er.
1897—Brighton Society: 5th Tourney. Third Prize, 2-sui.
1897—Brighton Society: 6th Tourney. First Prize, 3-er.
1897—Leeds Mercury. Fifth Prize, and Ninth Best, 2-ers.
1897-98—Birmingham Post. Fourth Prize, ex æquo, 2-er.
1897-98—British Chess Magazine, 8th Tourney. First Prize; and First Honorable Mention, 3-ers.
1898—Bohemian Chess Club, Prague. First Prize, 3-er.
1898—Manchester Weekly Times. Fifth Best, 2-er.
1898—Kentish Mercury. Fourth Prize, and Honorable Mention, 2-ers.
1898-99—Brighton Society, 8th Tourney. First Prize, 2-er; and First Prize, ex æquo, 2-sui.
1898-99—New York Sun. First Prize, Heavyweight, and Honorable Mention, Middleweight, 3-ers; and Third Prize, ex æquo, 2-er.
1898-99—Der Schachfreund, Berlin. Second Prize, 3-er; and Honorable Mention, 2-er.
1898-99—Sydney Morning Herald, N. S. W.: 4th Tourney. First Prize, and Two Honorable Mentions, 2-ers.
1899—Brighton Society: 9th Tourney. First Prize, 3-er.
1899—Otago Witness, N. Z.: 6th Tourney. Second Prize, 3-er.
1899—Aftonbladet, Sweden: 2nd Tourney. Two Honorable Mentions, 3-ers.

K.

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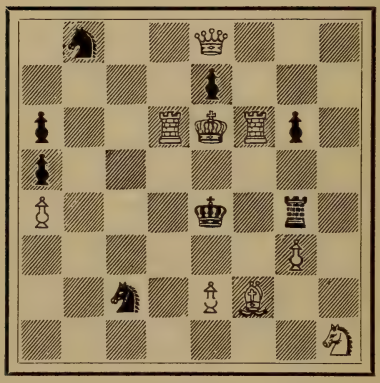

WHITE

Mate in two moves.

1. Bg1.

L.

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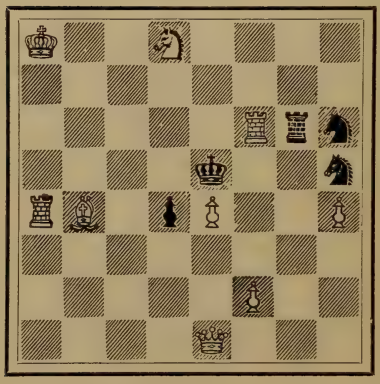

WHITE

Mate in two moves.

1. Qe3.

1899—Eco degli Scacchi, Italy. Second Prize, ex æquo, 3-er.

1899-1900—Hampstead and Highgate Express, 2nd Tourney. Two Honorable Mentions, 2-ers.

1899-1900—Sydney Morning Herald, N. S. W.: 5th Tourney. First and Second Special Prizes, and Three Honorable Mentions, 2-ers.

1900—Leisure Hour, 1st Tourney. Third Prize, 2-er; and Honorable Mention, 3-er.

1900—Manchester Weekly Times. Second Prize, ex æquo, 2-er; and Fourth Best, 3-er.

1900—Otago Witness, N. Z.: 7th Tourney. Honorable Mention 2-er.

1900—British Chess Magazine. First Prize, End-game.

1900-01—Brighton Society: 11th tourney. Honorable Mention, 2-er; and First and Third Prizes, 3-ers.

1900-01—Sydney Morning Herald, N. S. W.: 6th Tourney, Honorable Mention, 2-er.

1901—British Chess Magazine: 10th Tourney. First, Second, and Third Prizes, 3-sui.

1901—Brighton Society: 12th Tourney. First Prize and Honorable Mention, 2-ers; and First Prize, ex æquo, 2-sui.

1901—Hampstead and Highgate Express: 4th Tourney. First Prize and Honorable Mention, 2-ers.

1901—Birmingham Post. First and Second Prizes, 3-ers.

1901—Leisure Hour: 2nd Tourney, Colonial Section. Two Honorable Mentions, 2-ers; and First Prize, 3-er.

1901—Otago Witness, N. Z.: 8th Tourney. Two Honorable Mentions, 3-ers.

1901—Tidskrift för Schack, Sweden. Honorable Mention, 3-er.

1901—Nuova Rivista degli Scacchi. Second Prize, 3-er.

1901—Wiener Schachzeitung, Austria. First Prize, 3-er.

1901-02—Norwood News. First and Third Prizes, 2-ers.

1901-02—Kingston Society, Ireland. Sixth Best, 2-er.

1902—British Chess Magazine: 11th Tourney. First, and Second (ex æquo) Prizes, 3-ers.

1902—Hampstead and Highgate Express: 5th Tourney. Honorable Mention, 2-er.

1902—Brighton and Hove Society. First Prize, 3-er.

1902—Leisure Hour: 3rd Tourney. Fifth Prize, 3-er.

M.

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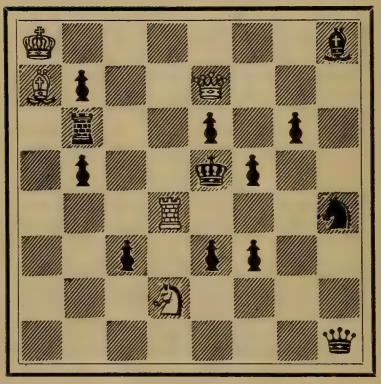

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Mate in two moves.

1. Qf8.

N.

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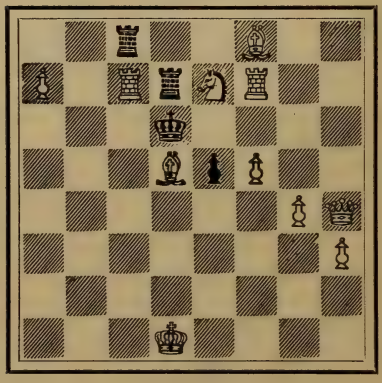

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Mate in two moves.

1. Ba8.

1902.—Sydney Morning Herald, N. S. W.: 7th Tourney. Three Honorable Mentions, 2-ers.
1901-03—Leeds Mercury. First Prize, and Tenth Best, 2-ers.
1902-03—Sydney Morning Herald, N. S. W.: 8th Tourney. First Prize and First Special Prize, 2-ers.
1902-03.—Literary Digest, New York. Honorable Mention, 3-er.
1903—Norwich Mercury. Fifth and Seventh Best, and Honorable Mention, King-in-Corner, 2-ers.
1903-04—Hampstead and Highgate Express; 6th Tourney. Honorable Mention, 2-er.
1903-04—Aftonbladet: 5th Tourney. Eighth Prize, 3-er.
1903-04—Brighton and Hove Society. First Prize, 2-er.
1903-04—Brighton and Hove Society and Das Neue Illustrirte Blatt Joint Tourney. Eighth Prize, ex æquo, and Honorable Mention, 3-ers.
1904—Revue d'Echecs. Honorable Mention and Ninth Best, 2-ers.
1904-05—Hampstead and Highgate Express: 7th Tourney. Third Prize, 2-er.
1904-05—Cheltenham Examiner. First Prize, and Honorable Mention, 2-ers.
1904-05—Western Daily Mercury. Fourth Prize, 2-er.
1905—London Opinion. Weekly Prize, 2-er.
1903-05—Melbourne Leader. Honorable Mention, Set, 2-er, and 3-er.
1904-05—Sydney Morning Herald. First Prize, and Second Special Prize, 2-ers.

The explanation of this phenomenal array of tourney successes is surely well worth seeking. Perhaps the keynote of Mr. Mackenzie's genius may be defined as his Cosmopolitanism. He has assimilated more than any other composer the best traits of each of the principal schools of construction without following any of them slavishly. Thus, speaking in a general manner, he is fond of the striking moves which are so dear to American composers, and he presents his chief ideas with the beauty and precision of Continental standards, paying at the same time the close attention to accuracy in minor details which is associated with English problems. Although he has no radical objection to duals, his constructive powers have enabled him to eliminate them so entirely from his problems, that when one meets

O.

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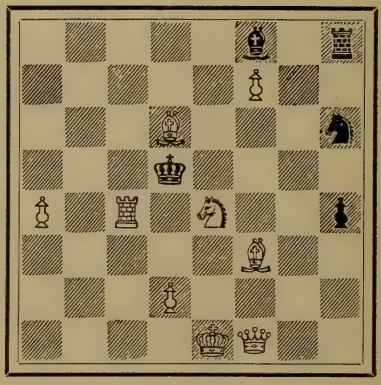

WHITE

Mate in three moves.

1. Bh1.

P.

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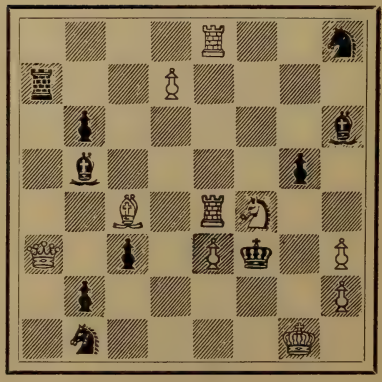

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Mate in three moves.

1. Qa6.

a few in such a position as No. 171, there comes a feeling that some misprint has crept in.

I am very fortunate to be able to illustrate Mr. Mackenzie's chief traits with a series of problems specially composed for this work. They are of somewhat slighter texture than most of his prize-winners, but through their lesser complexity will let me show clearly the elements I want to point out.

Let us take first a two-mover in Mr. Mackenzie's older manner, No. A. This is a new version of a problem composed in 1892. The long-flight key was a favorite with its author, and here the Queen is offered to double sacrifice, a feature very difficult to introduce without duals. It will be noticed that the mates have decided point, as in the group of related mates after 1 . . . either R×Q, 1 . . . either Rb3, and 1 . . . Pc2; at the same time none of the mates are individually remarkable, and the merit of the problem lies in the uniform accuracy of the whole. The exact opposite is true of B, where the key does not come up to the beauty of the two flight-square mates, or in other words, where the attention is captivated by the mating positions rather than by the harmony of the whole. Between these two extremes of problems perfect in mate and problems perfect in massive execution there are many gradations. Such the threat problem, No. C, in which the interest centres on the quality of the defence, especially of Black's three self-blocks; or No. D, in which a definite theme is illustrated, in this case the suggestive cross-check idea, inspired by Mr. Heathcote's beautiful prize-winner in Revue d'Echecs. Ten more original two-movers are quoted, Nos. E-N, which although slight, give a good foretaste of Mr. Mackenzie's manner.

Passing to three-movers we meet a somewhat similar condition, ranging from interest in particular mates, through strategy depending on Black's defence, to the perfect ensemble. The combination of beautiful mates, as in No. O, is one of Mr. Mackenzie's greatest powers, and we are fortunate in having numerous examples of its application. Undoubtedly, this is the form of problem best bearing repeated study. The defence problems in three-moves are apt to take a sacrificial form, as in No. P, where the decoy of powerful Black men makes beautiful second moves possible. The complete three-mover, where the idea unfolds itself quietly and by degrees, is shown in No. Q. Here each mate shares in importance with the clever key-move and varied

Q.

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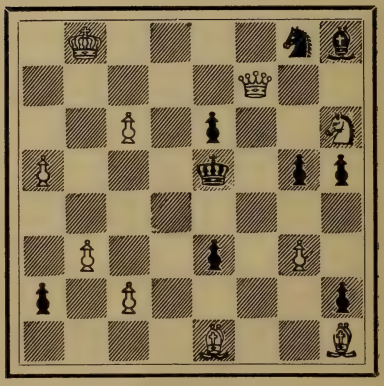


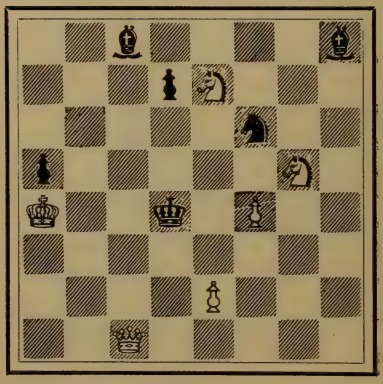
WHITE

Mate in three moves.

1. Qf1.

R.

BLACK



WHITE

Mate in three moves.

1. Ka3.

continuations, there are no sudden sacrifices nor outbursts of brilliancy, but rather the sense of careful and dignified unity.

If after reading this very brief and tentative classification of Mr. Mackenzie's work one runs over the problems in the body of this collection, I think it will be seen that many of the positions have been accounted for. But, on the whole, genius does not lend itself to classification, and a number of the problems will have to be taken as rule-proving exceptions to my scheme. Indeed these very problems show that Mr. Mackenzie's genius is not to be tied down to matters of rule. A beautiful example of what I mean is No. R, where the defence 1, . . . Ba6 quite baffles analysis.

Of late years Mr. Mackenzie has achieved little in the four-move line. A couple of specimens will be found included in this collection, and another, which was awarded a first prize while Mr. Mackenzie's earlier work "Chess: Its Poetry and its Prose" was under press, is reprinted as Frontispiece to the present volume.

As stated above I obtained many of the problems contained in the following pages from my own library and from newspaper files. A considerable number also were sent me by Mr. Mackenzie, and the marvellous accuracy with which he has recalled his earlier works is one of the most astounding manifestations of his powers of memory. So far as possible, I have endeavored to verify from other sources the positions he has, as it were, evoked from the hidden recesses of his mind. I have had very valuable assistance in testing all problems not copied from reliable diagrams from Mr. H. W. Barry, the problem editor of Brooklyn Eagle and American Chess Bulletin, and one of the most thorough solvers living. I have therefore reason to hope that few inaccuracies have crept into this book. Should any of serious moment be discovered, I trust readers will bring them to my attention.

The help received from Mr. Barry and other fellow problemists has, indeed, been one of the most pleasant features of my work. Many old correspondents have sent me information from sources to which I did not have access, and our common interest in this work has served me as introduction to many new friends and correspondents. It would be impossible to enumerate all who have collaborated

with me in compiling this volume of Chess Lyrics; but I must specify my indebtedness in a few cases. Mr. B. G. Laws, the popular problem editor of the British Chess Magazine, has given me extensive assistance, notwithstanding the anxieties of a long, protracted illness; Mr. Samuel Tinsley, of the London Times, allowed me to make use of his father's immense collection of chess clippings; and Mr. John Keeble, of the Norwich Mercury, has lessened the number of gaps in my pages by placing at my disposal valuable manuscript letters from the library of the late Mr. J. A. Miles. Among others who have tendered help of one sort or another are Dr. C. Planck, Mrs. W. J. Baird, Mr. P. H. Williams, Dr. J. W. Hunt, Mr. Godfrey Heathcote, Mr. F. Newsome, Mr. Jas. White, Rev. R. J. Wright, Mr. A. C. Challenger, Mr. Max J. Meyer, Mr. A. J. Mackenzie, Mr. E. E. Westbury, Mr. H. Hosey Davis; the late Mr. H. Bennecke, Mr. J. C. J. Wainwright, Mr. S. Loyd, Mr. F. B. Phelps, Mr. G. E. Carpenter, Mr. F. M. Teed, Mr. S. M. Joseph; Professor Upendranath Maitra; Mr. S. S. Blackburne; and Herr C. Kockelkorn. To these, and the many who gave me lesser assistance, my thanks are warmly offered.

Throughout the work the German notation has been employed, denoting the vertical files by the letters a . . . h, and the horizontal ranks by the figures 1 . . . 8, (i. e. a1=QRsq, g4=KKt4, etc). The English abbreviations for the pieces have been retained. It has been thought advisable to use a simple form of the German notation, which to the Editor seems the most universally intelligible of the notations in common use, so that the solutions should be clear to readers of as many countries as possible and also that one standard might be adhered to in adapting and translating criticisms in various languages for the notes.

The list of Original Subscribers is, in length, a much shorter one than might have been expected; but it will be noticed how widely scattered over the face of the world the subscribers are, a fact which at least augurs well for the future success of the Collection, affording, if that were necessary, new proof of the universal popularity of Mr. Mackenzie's problems. There are probably two quite external causes for the smallness of the Subscription List: One is, that before publication a privately printed work cannot be advertised as widely as can one to be issued by a well established publishing firm. The other is the unfortunate rep-

utation American chess problem ventures have of not coming up to scratch—whence many who might be interested do not pay any attention to new undertakings until they actually materialize. It is to be hoped that this state of things is passing, and that American efforts in the Problem World will gradually be given more serious consideration.

ALAIN C. WHITE.

560 Fifth Avenue,
New York, July 10, 1905.

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ARTHUR FORD MACKENZIE
(1881)

SOME THOUGHTS ON PROBLEM MATTERS.

A TALK WITH THE READER.

By Arthur F. Mackenzie.

I.

PREFATORY.

THOUGH fully conscious that an apologetic preamble may be taken as a set form, I must state that I do not approach this pleasurable duty impressed with the belief I have to say to the reader anything at all worthy of a work which owes its origin to so extraordinary an exhibition of whole-souled enthusiasm, and to the preparation of which its generous promoter has devoted time and labor, energy and ability, only those who know him best could have imagined. But, while I may not be the bearer of any message for the Problem World, yet I am glad of the opportunity of making a few supplementary remarks to "Chess: Its Poetry and Its Prose," and, perhaps, there are those who would like to have from me an expression of opinion on some of the moot questions of problem polemics, viewed from later lights. I am not aware that I have much to add to, or subtract from, the book to which allusion has just been made. Indeed, when I remember that at the time when that work was produced, not only was I rather young both in years and in the Art, but that the large body of English-speaking composers were just passing out of the transitional period, and awakening into an appreciation of the doctrines taught by their Bohemian and German confrères, who must be regarded as the founders of what is now known as the Modern School,—when I remember this I cannot but feel that, so far as I presumed to go, I have little reason to regret my boldness. Of course, my views have undergone some changes, but these are only such as are in keeping with the march of time and further incursions

into the more modern regions of thought. Thus, purity and economy have assumed in my mind a more clearly defined shape, and I have learned to entertain greater regard for pure and economical, or "model," mates; whilst I have become more liberal in my ideas as to the importance which should be attached to duals. These will be dealt with more in detail later on, when, in what pretends to be nothing more than an informal talk with the reader, I shall take occasion to refer to a few other matters, which I trust will prove of some interest to those who do me the honor of accompanying me through these pages.

THE PROBLEM I DID NOT SOLVE.

After preluding thus, let me hark back to the first days of my association with chess and indulge in a little autobiography.

I think I must have been about nine or ten years of age when my father instructed in the rudiments of the game my elder brother and me—my elder brother now happy in brighter realms, him to whose memory I dedicated the last problem* I thought I would ever compose, him who always took the keenest interest in all my chess doing, and for whose invaluable aid in the compilation of "Chess: Its Poetry and Its Prose" I now take this opportunity of recording my grateful acknowledgement.

After our father thought we had been sufficiently initiated into the mysteries of the Noble Game, in order to stimulate and foster our interest, he offered a copy of Staunton's Handbook as a prize to the winner of a series of games. Never did rivals for the championship of the world enter upon their encounter with greater energy and determination—never were games rattled off with such lightning-like rapidity. It was an exhibition of play that would have delighted the heart of the late John Ruskin and other lovers of "skittles," albeit it would, I fancy, have as well afforded them some food for reflection. Now, it happened in the course of one of these remarkable games, after some skirmish more spirited than the rest, and in which more than the usual havoc was wrought among the forces, we numbered amid the slain the two Monarchs. It seems that during the melée we had succeeded somehow in capturing each other's King! This naturally

*See Problem No. 115.

brought us face to face with a contingency we were not prepared to meet. With the board minus the Monarchs, how was checkmate to be effected, how a win determined? After comparing notes as to the rules of the game, and vainly endeavouring to arrive at a satisfactory solution of the problem, we decided to repair to our father for further elucidation. I do not propose to give here the details of that interview. It is not altogether pleasant to have even happy parental mirth excited at one's expense, and the meeting must be taken as having been held in camera. Suffice it to say that, wiser, but not one whit the sadder, the youthful players returned to the combat, and continued with unabated enthusiasm to the end.

I must not forget to add that I did not win that copy of Staunton's Handbook. I would like to say, too, that some years ago there was narrated in the chess press a somewhat similar incident as to the capturing of kings. That was evidently given as a joke, but the foregoing account as to myself is strictly true in every particular.

THE FIRST PROBLEM I SOLVED.

It was a few years after this, somewhere about the end of 1878 or early in 1879, before my interest in the game became really aroused. I had often turned an enquiring eye on the problems in the Illustrated London News and in Brief, a London weekly started about that time, and one day the thought struck me that I should try to solve one of these problems. I thereupon set up on the board a position from Brief, a two-mover by no less a personage than Mr. B. G. Laws, and after two or three hours hard work I succeeded in solving it. I cannot attempt to give expression to the effect that problem had upon me. It was a perfect revelation to me. I never dreamt that such charm was to be found in Chess. I was captured and held a fascinated slave of Caïssa. And, as problem after problem was eagerly solved, and as each unfolded to my delighted gaze some new gem of beauty, more and more I realized what a rich and inexhaustible mine of intellectual pleasure I had discovered.

Whilst the broad outlines of the first problem I solved are clear, I cannot recall the position with sufficient accuracy for the purpose of reproduction, and I have been unable to

obtain a copy. It was a two-mover of the "cross check" theme, a theme shown, though in an altogether different form, in this happy little conception, which, if not absolutely the second problem I mastered, is one of the very earliest, and is the only other composition I have always associated with my earliest bouts at solving. I think the Fates were propitious in the first problems they sent me. When the enthusiastic lover of the "Poetry of Chess" desires to make a proselyte of some prosaic friend, to bring light into the life of one of the thousands of hapless chess players who dwell, as it were, in chessic darkness, let him place before him a problem embodying strategy such as this—strategy which one

No. I.

By "Toz."

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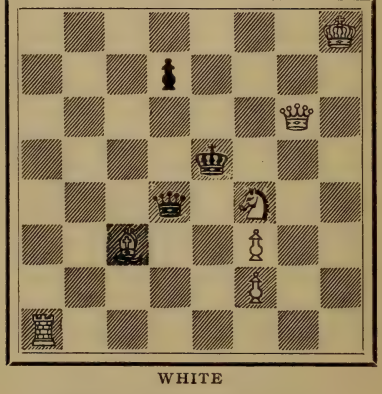

WHITE

White mates in two moves.

1. Ra4, etc.

might play hundreds of games without encountering. If the Caïssan fires are within him at all, they will surely be kindled. Apparently they were within me, and they burst forth into a tremendous blaze—a blaze which gradually subsided with the first fever of novelty and youthful ardour, but only to settle down into a strong, steady, lasting flame.

MY FIRST ESSAYS AT COMPOSING.

The novitiate as a solver scarcely passed, came dreams of composing. It was Tennyson's grandfather who, on being shown some of the young poet's earliest efforts, presented him at once with half-a-sovereign and the very encouraging prediction that he could depend upon it that was the first and last money he would ever receive for his poetry. There is a far cry between the two episodes, but that one always reminds me of the amused smile and sceptical shake of the head with which my father greeted my announcement that I intended to compose a problem. Yet, when a few days later I showed him my first problem, a three-mover, he was greatly pleased, and straightway submitted it for solution to a friend, who, however, seemed to have had no previous experience in solving, since he returned two or three days after with the problem and the assertion that he was prepared to stake his existence there was no checkmate in three-moves. I am not inflated with pride at the recollection of my first problem, but, looking back upon it now, I see it was not altogether a colourless production. The key-move was a check, but the second move was quiet and was the promotion of a Pawn to a Knight. It was this move which floored my father's friend, and, when it was shown him, his admiration of my genius was unbounded. In order to excuse his defeat, however, he laid down a very original dictum, which is certainly worth recording. "You know," he said, "it is far easier to compose a problem than to solve one!" Apropos of this, I might here interpolate another rather unique opinion I heard expressed by a clergyman, and a very scholarly man. It was to the effect that it ought to be easier to solve a four-move than a two-move problem, seeing that in the former case there were double the number of moves or opportunities for reaching the desired goal. But to return to my initial effort. I remember how I thought that in the promotion of a Pawn to a Knight I had hit upon a new theme, one which would startle the Chess World and immortalize my name. This delusion was, however, soon to be dispelled. On submitting the position to Brief's Chess editor, the late Mr. F. C. Collins, he, in an otherwise kind letter, mercilessly, as I thought then, unfolded to me the problem's frailties. A checking key, he said, was very objectionable, the claiming of a Knight was not new, as I imagined, and, moreover, the position had a large number

of useless Black pieces, a most unwarrantable breach of economy. The aspiring composer of to-day is more fortunate than he of a quarter of a century ago. There was then no published treatise on problem construction. The young composer had to rely on his own instincts and such inspiration and guidance as he could get from the study of problems, solvers' comments, and the criticisms of tourney judges. As to Mr. Collins' complaint with regard to the purposeless Black force, I may say that, labouring under the mistaken notion that it would be a meritorious feat for White with a few men to crush an overwhelming Black army, I had literally transferred all the ebony from the box to the board, crowding on every available Black piece that did not interfere with my design. Meanwhile, I had composed a second problem, another three-mover, which accompanied the first to Brief, and which Mr. Collins readily inserted in notation, under the term "Enigma," a plan adopted by him in dealing with problems of a comparatively inferior grade of merit. This composition was an improvement on its predecessor. The Key-move, if not good, was at least quiet, and the position was not embellished with inert Black material—a fact for which I can claim no credit, since the problem was of the "waiting move" class, and thus there was no scope for such ornamental addenda. Most young composers confine their first attempts at problem constructing to two-movers, but, as has been seen, I took higher flights, and tackled three-movers. Was I, I wonder, influenced by some such idea as that which possessed my friend, the clergyman? After these three-movers came a couple of unpretentious two-movers which I made public locally, for, such was my enthusiasm, or perhaps, impudence, I had already volunteered to start the first Chess column ever published in Jamaica, and which, save for a short interruption after the great fire in Kingston in 1882, I conducted until I lost my sight. Another brace of three-movers succeeded these two-movers, and these went to Brief, where I soon had the gratification of seeing them honoured with large diagrams.

ASSOCIATIONS OF BRIEF.

I cannot turn from thoughts of Brief without a few words of passing tribute to the memory of that long-dead paper, connected with which are associations which surround it with a halo that keeps it ever bright in my mind. It

was in Brief I solved my first problem, in Brief my first problem was published, and in Brief I won my first prize, that in a solving tourney. It was Brief's courteous Chess Editor with whom I first corresponded, and it was he who introduced me into the Chess World. It was through Brief that I became acquainted with Miss F. F. Beechey (now Mrs. T. B. Rowland), and Messrs. John Keeble and B. G. Laws, the first of the many with whom I have, through the medium of the mails, enjoyed delightful intercourse during all these years. As is well known these three names are still conspicuous ones in the Problem World. No woman has worked so long and well in the cause of Caïssa as has Mrs. Rowland, and around that lady is centred much sympathetic interest. Like, I suppose, most of Brief's readers, I had no thought but that "F. F. Beechey," the clever composer and solver, belonged to the sterner sex, and I was not a little surprised when in her first letter to me she unveiled herself, at the same time telling me, with evident amusement, how even Mr. Collins himself, until undeceived had been in the habit of addressing her as "Dear Sir!" Mr. John Keeble, whose name is a synonym for all that is kind and genial, has been identified rather with self-mates, and, after the death of his friend and mentor, the late Mr. J. A. Miles, came to be recognized as England's self-mate specialist. During the past three or four years Mr. Keeble has been giving to the production in the Norwich Mercury of a Chess column of rare interest and usefulness the rich store of knowledge on all matters connected with the game of which those who know him well are aware he is the happy possessor. Mr. B. G. Laws, whose entry into the Problem World pre-dates mine by a year or so, has since risen to the proud position of being not only England's, but also one of the world's greatest problem authorities.

MY EARLY MODELS.

At the dawn of my Chess life Mr. J. Paul Taylor was England's most successful exponent of bi-move strategy, and the same may be said of Mr. J. H. Finlinson as an all-round composer who was particularly happy in the construction of three-movers. With what admiration, and, perhaps I should say, envy, I regarded the two-movers of J. Paul Taylor and the three-movers of J. H. Finlinson, and what determinations I formed that I would compose problems like these or perish

No. II.

By J. Paul Taylor.

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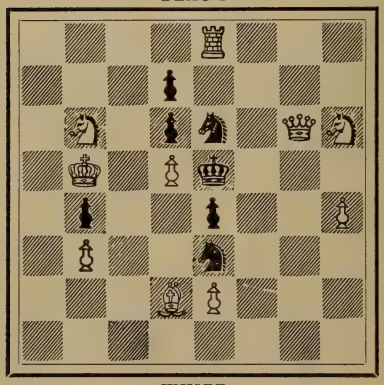

WHITE

White mates in two moves.
1. Qg1, etc.

No. III.

By J. Paul Taylor.

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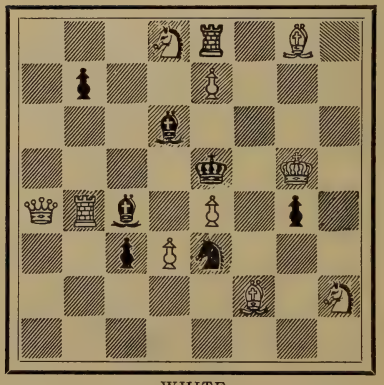

WHITE

White mates in two moves.
1. Qa6, etc.

in the attempt! To me J. Paul Taylor and J. H. Finlinson were names to conjure with, heroes to be worshipped from afar. Needless to say, the works of these composers shaped and directed the current of my early thoughts, and their influence has been felt throughout my career.

Taylor's two-movers were brilliant and vigorous examples of the complex type of problem still fashionable among English-speaking composers. With hardly an exception there was a free Black King, and duals were conspicuous by their absence. So clearly did these traits mirror themselves in my mind that in those days I would never dream of constructing a two-mover unless his Sable Majesty had at least one square of retreat, and, indeed, it may be said that I had something bordering on contempt for all two-movers with a fixed Black King. As for duals, I would much rather let a two-mover pass into oblivion than send it forth to the world with such a horrifying disfigurement. Of course, time and experience duly showed that all this was very absurd, that after all, oft times a fixed Black King was a necessary means to an admirable end, and that it was just possible for one to view with equanimity the presence of a dual even in a two-mover.

The feature of Finlinson's three-movers was a predominant mainplay, often such a combination as could stand alone as a two-mover, and, though not marked by model mates, they were as artistically finished as the canons of the time demanded. Even in my later three-movers, when I came to feel, as Finlinson did not, the force of model mates and the desirability of raising the standard of the subsidiary variations there is, as will be seen, in almost every instance at least one quiet line of play introducing a pronounced central theme.

My early fancy was rather taken, too, by some of the three-movers by Mr. F. C. Collins, who, though he never rose to any great eminence as a composer, did some clever and ingenious work. Collins delighted in a combination something like this: In the Key-move the White Queen immolated herself on the altar of duty in order to draw a Black piece from some coign of vantage thereby allowing a quiet second move and mainplay combination, à la Finlinson. It was just such a scheme as would be sure to awaken chords of sympathy in the mind of the young student. Position No. VI is a good illustration, and it might almost be said that, in solving it, most of Collins' best three-movers are solved, for this com-

No. IV.

By J. H. Finlinson.

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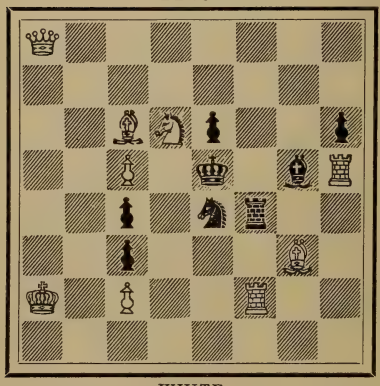

WHITE

White mates in three moves.
1. Qa7; if 1. Kd4, 2. Re2, etc., etc.

No. V.

By J. H. Finlinson.

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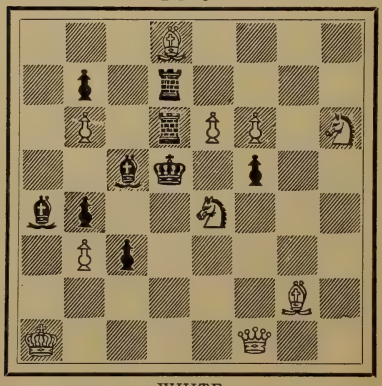

WHITE

White mates in three moves.
1. Kt f7; if 1. R takes Kt, 2. Qf4, etc., etc.

poser's weakness was perhaps, that he struck too often his favourite notes.

When in my dreams I am taken, as I so often am, back into the days when I first became associated with the game, these old favourites are always present, and it is a pleasure to transfer here from memory's portfolio specimens of these dried blooms of the past.

No. VI.

By F. C. Collins.

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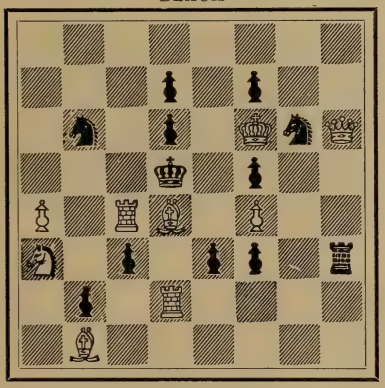

WHITE

White mates in three moves.

1. Qh5; if 1. R takes Q, 2. Kt c2, etc., etc.

LATER FAVOURITES.

From the problems which appealed to me with greatest force in, perhaps, the most impressionable period of my Chess life, I pass to a few favourites of maturer years. The presentation of these here must not, however, be taken as an expression of opinion as to the world's best problem of their lengths. So many problems have charmed me from time to time, problems, perhaps, altogether different in style, yet each a masterpiece in its own way, that it would be well nigh an impossible task for me to draw that nice line of distinction. Particularly would this be the case with regard to two-movers, of which the annual output is larger than of any other length of problem. The following must, then, be regarded rather as bold examples of the type I most admire, with the

No. VII.

By T. Taverner.

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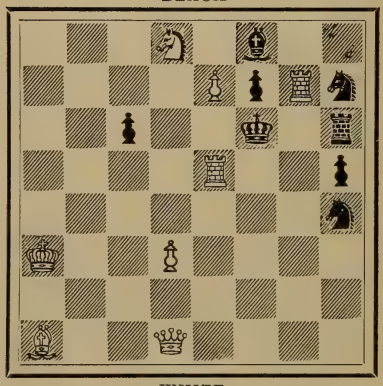

WHITE

White mates in two moves.
1. Qc1, etc.

No. VIII.

By P. F. Blake.

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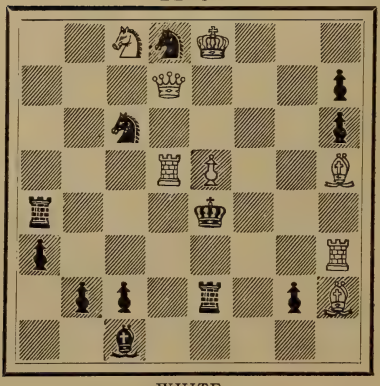

WHITE

White mates in two moves.
1. Rc5, etc.

understanding that they might readily be replaced with another brace.

The task is somewhat easier in the case of three-movers, for I find that these positions turn up most frequently in the shuffle. No. IX possesses what struck me as one of the finest key-moves I had ever seen in a three-mover, while the two quiet echo continuations after the Queen is captured by either Rook form a delightful combination. No. X is remarkable, not for an especially striking opening *coup* or quiet strategy, but rather for an array of exceptionally rich and

No. IX.

By the late Fritz af Geyerstam.

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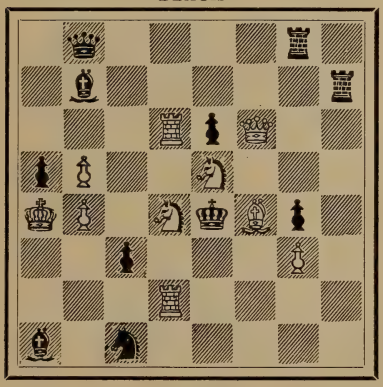

WHITE

White mates in three moves.

1. Qh8; if 1. R (g8) takes Q, 2 KKt takes P, etc.; if 1. R (h7) takes Q, 2.Kt d7, etc., etc.

rare checking afterplay. This problem is, in my opinion, the greatest effort of a composer who, in the zenith of his career, was unrivalled in the construction of three-movers.

Of four-movers none has left me so enspelled, and with such a sense of admiration of the composer's skill as the First Prize winner in a German tourney some years ago. The White pieces comprised only the King, the Queen and the two Bishops, but, although I have, of course, seen and admired many more complicated and profound combinations, the blending of three exquisite mating positions, accomplished as it was with such remarkable economy of material, seemed

No. X.
By J. Pospisil.
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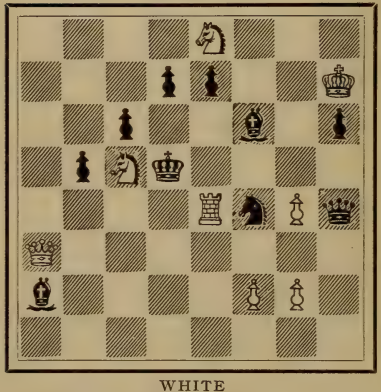

WHITE

White mates in three moves.

1. Kt a4; if Qh3, 2. Qd6 ch., etc.; if 1. Bd4, 2. Qc5 ch. etc.; if 1. Pc5, 2. Kt c3 ch, etc., etc.

No. XI.
By J. Dobrusky.
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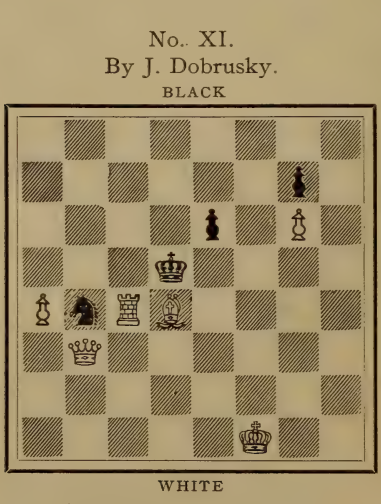


WHITE

White mates in four moves.

1. Bb6, Kt c2; 2. Qb5+, Kd6; 3. Bc5+, K any; 4. Be7 mate.
1, . . . Kt a6; 2, Qd3+, Ke5; 3. Bd4+, K any; 4. Bf6 mate.
etc., etc.

to me nearing the infinite of genius. It should be stated that the problem I refer to was found faulty immediately after the award was made public. The author, however, at once published an amended version which lost nothing from the beauty of the original. This position must perforce be omitted, as my attempts to recall it in all its details and Mr. White's searches for it have been equally fruitless.

Another perfect inspiration is No. XI, perhaps the best effort of one of the greatest four-move composers. As in the problem just referred to, the main features are those which to me seem characteristic of the most beautiful four-movers, namely the wonderful economy of force and the perfect harmony in which every branch of the intricate solution stands related to the rest.

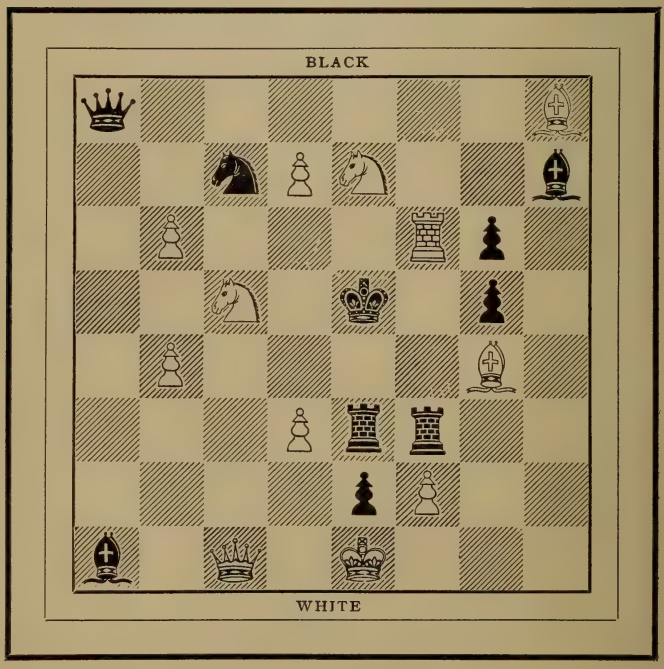
PETS OF MY OWN.

Some years ago, for the purposes of a series of articles, which, under the caption, "Problemists and their Pet Productions," I was publishing in the "Jamaica Gleaner," I sought from the late Mr. J. A. Miles, among other composers, the three of his problems of different lengths which he considered his pet compositions. "Pets! Why, they are *all* pets" was the emphatic retort. Now, in facing the suggestion that something might be said here as to those of my own problems which I hold in most regard, I certainly cannot say that I find myself bound by ties so very comprehensive, for, truth to tell, there are a large number of my compositions upon which I now place but little store. Yet those that are dear to me are dear indeed, and the effort to discriminate between them has placed me in a labyrinth of perplexity out of which I find it very difficult to thread my way. In spite of the warm-hearted outburst of that good old gentleman, however, Mr. Miles did succeed in boiling his feelings down to the point of selecting three pets from those "all pets," and I think I have managed to dissect my affections to the required degree. But the process has been, not only a difficult but a somewhat painful one, and my heart sympathetically beats towards those fond children of my brain which have been left out in the cold.

No. XII, then, is the chosen two-mover, which I reproduce here from "Chess: Its Poetry and Its Prose." It won the first prize in a tournament held by the Mirror of American Sports so long ago as 1886, and is, therefore, one of my earlier efforts.

No. XII.

By A. F. M.



White mates in two moves.

1. Kt b7, etc.

There is, I think, in this problem that which showed the way, not only to me, but, I fancy, to one or two of my fellow-composers, to many other two-movers. Of course, there is much in the composition which is disappointing. None can feel this more than I, but I am convinced that, paradoxical as it may seem, to remove its weaknesses would be to take from the problem much of its strength. At the time of its first appearance Mr. Miles flattered my vanity by telling me that he thought it was the finest two mover extant, and I was not a little surprised when, after all these years, a similar opinion should have been expressed to me only recently by Mr. P. H. Williams, author of "The Modern Chess Problem." I thought the problem had long since been forgotten.

The three-mover I find most closely entwined around my heart is No. 220 in the present volume. Yet at first I had no warm attachment for it. I was disappointed and annoyed with it that it refused to respond to my strenuous applications for better results after 1 . . . K takes P and 1 . . . P takes Kt. Then, I was sorry that, in order to prevent solutions in two moves by 1. Qh3 and 1. Bg4 it compelled me to add the White Pawn on e6, for I must confess to what are, perhaps, one or two little crotchets, and one of these is the dislike to the presence in the Black King's field of an inactive White Pawn, which always seems to me to have the same effect on an artistic mating position as a dead tree standing amid the rich and luxuriant foliage of a beautiful landscape. It was Mr. Godfrey Heathcote who first taught me the better to understand this problem. Then, when it gained for me the most important honour I consider I have obtained, and won such high encomiums, not only from the judges in the tournament, but from critics in general, its failings were all forgiven, and it gradually won its way deeply into my heart. The ties which bind it to me may have been of slow growth, but, perhaps, for that reason they are the firmer. It may be added that the variation 1 . . . Pg5 followed by 2. Bg4, which has been so much spoken of, was a flash of inspiration that came early in the course of construction. The primal conception was the blending of the threat (2. Qh3) with the line of play after 1. . . . Pc3.

My favorite four-mover is the frontispiece of this work, the reason for the occupation of which place of honour are, I understand, given by Mr. White elsewhere. Like the two-mover, this was a first-prize winner and one of my earlier pro-

ductions. There is a spontaneity and naturalness about this problem absent from any other of my four-movers, and, while there is no strictly model mate, the chief mating positions are economical and picturesque, and as pure as by their very nature they could possibly be. I have never found in the composition of four-movers that incentive which induced me to devote to them the time and labour required in the construction of a good problem of the kind. Tournaments for these positions are seldom organized, and they meet with little appreciation at the hands of Chess editors and the problem-solving public. Nevertheless, it is a sort of satisfaction to feel that every four-mover I have entered in a tourney has been honoured.

MY *SANS VOIR* WORK.

After fading slowly for some months, the light went altogether out of my eyes in February, 1896, and then began what may be termed the second stage of my career as a problemist, my work as a *sans voir* composer. For some years before the loss of sight, Chess had been the one great diversion which a riven health had left me; and even in face of such a calamity as blindness, where so many far-reaching considerations were involved, I could not shut out of my mind the contemplation that my chess pursuits were seemingly ended. And as time wore on, and the dreariness of my position became more and more manifest, a yearning for a return of the lost pleasures often possessed me. But, as contentedly as might be, these longings were dismissed as a thing that was not to be—as a thing that was buried in the grave which had closed over all my earthly hopes. I had no thought then of the happy resurrection that was so soon to come. At the end of the same year, however, when my father was reading to me the Chess in a New Orleans Times-Democrat, in which there was a two-mover by Dr. Gold, I was suddenly thrilled with a hitherto unthought of hope. What if I could solve that problem by having it called out to me from the notation and then mentally picturing it? I asked my father to give it me, and after some difficulty, and many a request for the repetition of the place of this or that piece, succeeded in getting a fairly clear picture of the position and solving it. It can easily be imagined how delighted I was, it can easily be imagined that for some time my readers were kept busy in giving me problems. The possibility of com-

posing *sans voir* did not at first occur to me. It was enough that the pleasure of studying the works of others was not to be denied me, and for some weeks I revelled in my new-found joy. When, however, practice enabled me quite easily to get a clear picture on the mental camera, and I found that when this was once done there was no more difficulty in solving in this manner than from the diagram, it was only natural that I should not rest satisfied with this alone, but should take the higher flight of composing. My efforts in this direction have been entirely mental, unaided by board and men of any description, and the world has seen what patience and perseverance have accomplished. And I, in dreamily weaving out these chessic webs, shaping nebulous fancies into structures of chessic truths, how happy I have made many and many an hour that would otherwise have been weary indeed. But even here the Fates have not been as kind as they might; for, strangely enough, with anything approaching exertion in this mental work, I suffer much in both eyes and head. This may be due to the nature of my eye trouble, and, perhaps, another working as I do might not be similarly affected. Despite this drawback, however, and fully realizing that the *sans voir* composer has difficulties to contend with which do not present themselves to one who works with his sight, the conclusion has long since been forced upon me that problem construction is essentially a work of the mind, and that the board and men are to a great extent a hindrance,—that, in short, *sans voir* is at once the more fascinating and satisfactory method of composing. Certainly taken collectively, my best problems* have been composed, and my most important honours won since my loss of sight. Might not this use of board and men be, after all, another instance of matter hampering and confining the legitimate action of the mind? My presumption does not carry me so far as the promulgating of a new theory, or the propounding of a new psychological problem, but does it seem altogether beyond the pale of possibility that if during the process of construction the mental faculties were relieved of what may be termed the more physical duties of watching, directing and controlling the moves of the men, and subject to none of the distractions natural to the wandering eye, they would find more concentrative force and greater scope for action in more congenial directions? Thus, the imagination might

*All problems in this volume bearing date after 1896 (No. 116) may be taken as *sans voir* productions.

become more keenly alert, fancy take wing more freely, and the position at which one is working the more readily yield its latent possibilities. Then, by reason of the ease and rapidity with which changes of position may be effected (and it is all done with the quickness of thought), see with what facility the practical application of those possibilities may be examined and accepted or rejected. And, of course, those found unsuitable or undesirable blends for the original setting might, independently or in combination, become the nuclei of new problems. Again, moved by an inspiration, the *sans voir* composer has not to wait until an opportunity is afforded of seeking board and men, but at any time and anywhere can flash a position on the mental camera, and start dreaming away delightfully. Truly the *sans voir* composer can in many ways sympathize with his hapless confrère whom circumstances have condemned to sit poring over board and men, with them the limit of his mental vision, the field of his mental action!

I have often asked myself whether if my sight were restored I would return to the use of the board and men, or continue composing as at present. The answer has always been that the latter would be the case. But, alas! this is not destined to go beyond the stage of an academic consideration, for the organs which make applicable to its earthly environment the sense of sight have forever ceased to perform their functions, and the light is not to come into my eyes again

"Until the day break and the shadows flee away."

II.

THE TERM *MODEL MATE.*

Passing now from matters in which I fear the Ego has played too prominent a part to matters more intimately connected with the theory and practice of problem construction let me in the first place say a few words as to the recently-invented term "model mate," to which mates reference has on more than one occasion been made in these pages, and concerning which I am about to speak more pertinently directly.

The desirability of having a single word that would aptly and adequately express and replace the cumbersome "pure and economical" first occurred to the active and progressive mind of Mr. Max J. Meyer, who invited suggestions from the

readers of the admirable Chess page he was then conducting in Brighton and Hove Society. Among the words submitted was that of "model" which came from Mr. H. D'O. Bernard, a young and promising London composer. Mr. Meyer at once pronounced this the best word he had received, and advocated its general adoption. To my mind no better word could be found, and I am not surprised that, after the little hesitation natural to the reception of new departures, it is steadily growing in use among English-speaking composers. It was suggested as an objection that the word "model" would more appropriately describe a mirror than a pure and economical mate. I do not see that this is so. There is no particular merit about the mirror, *per se*, which would warrant any such distinction. The fact that no square in the mated King's field is occupied by a man White or Black is a finish rather the result of accident or chance, though, of course, the clever composer would seek to encourage its possible and natural presence. To give to the mirror mate any designation that would create in the mind of the young composer the impression that these mates are the goal for the attainment of which he should always be striving would only be to place him on an altogether wrong track, and one which would lead him to a field of research as narrow as it would be unproductive of satisfactory results. On the other hand, he should be taught clearly to understand that the pure and economical mate is the model for his guidance, for even in the complex type of two-movers, where a license is allowed by composers of the English tongue, he should be made to feel that the mating positions should be as pure and economical as possible.

But it has suggested itself to me that there is room for the use of the word model in conjunction with the mirror mate. It is said that in the mind of the coiner of the term "mirror mate" purity and economy was an essential feature of the "mirror," and personally I have always felt and understood this. Custom has, however, extended the use of the term to include all mates in which no square in the King's field is occupied by a piece, whether such mates be pure or impure economical or uneconomical. Now, if the decree of usage be accepted, and it is one that cannot be lightly thrust aside, the word "model" may be employed to describe the particular class of mirror mate. Thus, that from which the feature of purity and economy is absent might bear the simple title "mirror mate," while that in which it is present might be called a "model mirror mate."

THE MODEL MATE IN THE MODERN PROBLEM.

I take it those I am addressing are acquainted with the various problem terms, but there might be a few interested readers whom a little further elucidation as to the characteristics of the model mate might help to a better understanding of the remarks I am about to make regarding the place this mate occupies in the modern problem. A model mate, then, is made up of two factors: (A) it must be pure, and (B) it must be economical. A pure mate is one in which every square in the mated King's field is either blocked or once guarded only, except in the case of a pin where the pinned piece could capture the mating piece or interpose to prevent mate, in which case the square on which the pinned piece stands is held to be blocked only, provided it is commanded by no other than the pinning piece. An economical mate is one in which all the White pieces on the board (King and Pawns excepted) take part in the mate, either as the mating, guarding, or pinning pieces above described. A double checkmate which complies with the above requirements is held to be pure and economical even though the square upon which the mating King stands is doubly attacked, provided that the presence of a Black piece which could interpose or capture makes necessary the double check.

It is the fundamental principle of the modern school that a problem should have at least one model mate. In the first place, the presence of such a mate may be taken as a pretty fair indication that the important features of economy of material and unity of idea have been carefully observed. This is, however, rather the theoretical aspect of the merit of the model mate, and apart from any such consideration, though, perhaps, born of it, the model mate has a most charming effect on the cultivated taste. If the presence in a problem of one such mate is desirable, it follows, ***cæteris paribus***, that the more there are the better. But there is another and still more important feature in problem construction, namely, strategy, and an array of model mates in which the element of strategy is not forcibly present does not represent problematic worth of the highest order. It is an unmistakable testimony in favour of strategy as against the artistic finish of model mates, that while the young solver will always be struck with the former, the latter makes no appreciable impression upon him. He may perhaps, so far as the purity is concerned, take a passing mental note

of the frail fabric with which the fated King is held, but the fact that all the White pieces on the board co-operate in the mate does not affect him in the slightest degree.

It has been argued that good strategy and model mating positions are incompatible, that is to say, that strategy has to be sacrificed in order to meet the modern requirement of artistic endings. Now, this claim is certainly true with regard to two-movers, but it is absolutely groundless in the case of longer problems; for, say in three-movers, the best strategy can be presented to eminent advantage in combination with model mates. This contention as to strategy and model mates being hostile properties has been usually advanced only by English critics of orthodox notions, critics who have not yet shaken themselves quite free from transitional traditions; but, rather surprisingly, a somewhat similar sentiment was some months ago wafted across the Atlantic from Bohemia, the very home of those past-masters in the technique of model mates. Dr. Palkoska, one of the bright stars of that galaxy of great composers, contributed to the Canadian journal Checkmate an article dealing with problems by English-American composers and those by his compatriots, in which a comparison was drawn decidedly in favor of the former. Apparently, Dr. Palkoska's view was, that while the Anglo-American problem was superior in idea or strategy, the Bohemian excelled in point of artistic finish, which was tantamount to giving credit to the former composers for the possession of more native genius, and to the latter for that of more technical skill. It was then, the "surprising, witty point," the "good, original, chessy idea," that something, which leaves "a pleasing impression on the soul of man," or, in other words, the prevailing element of strategy, which moved Dr. Palkoska; and if he had confined his remarks to two-movers, I for one would have gladly welcomed them as symptomatic of a more healthy mind on the part of at least one Bohemian composer towards the views on the question of bi-move construction held by English and American composers. When, however, he included longer problems, and expressed the opinion that prominence of model mates in these Bohemian compositions imparts to them the semblance of something "manufactured," something "very similar to a well-oiled machine," not only did he censure, as he rightly intended to, those exponents of the principles of the modern school whose fondness for certain features

induces them to develop those features not wisely but too well, but inferentially he also condemned the principles of the school themselves—a condemnation not warranted by the facts, for there can be no doubt that strategy of the highest order can be presented with telling effect in combination with a rich display of model mating positions. What better example could be had than that Bohemian masterpiece No. X in these pages? And, as modest specimens nearest at hand, I may be allowed to point to Nos. 220, 134, 179, 186 and 187 in the body of this volume.

But, while my faith is firm in this matter, my sympathies are wide enough to enable me to recognize that there may be even some three or four-move themes incapable of presentation with artistic mates, but which are well worthy of illustration and preservation in problematic form. Of such, for instance, are some of the phenomenal flashes of genius emitted from the brain of Loyd. Neither would I altogether deny the right to artistic recognition of such a problem as No. 189, in this work, which has several economical, one pure, but no model mate; nor be wanting in appreciation of such a position as No. 47, which has an exceptional number of pure, but no economical, mates. But such weird designs as those of the Loydesque pattern to which I have alluded are few in number, and it will be found that almost every three or four-move scheme can be treated with perfect regard to modern requirements. Some of the older problems in this book (whose presence here does not gladden me much) belong to this class. A typical example is No. 35, whose ideas are artistically presented in the later problems Nos. 94 and 185. This should prove a useful lesson to the aspiring composer, who should take no thought of exceptions, but always remember that unless he works according to modern methods his compositions will not be deemed productions of art, and in a tourney with judges of advanced ideas would stand no chance of achieving success.

THE FACTOR OF PURITY.

Occasionally one is confronted with doctrines which seem to him strange indeed, and while respecting the aphorism "many men, many minds," he is compelled to feel the force of the maxim and feel it in a most emphatic manner. I am thinking now of a rather curious question raised some years ago as to whether purity and economy could be properly separated, and of what, if of any, value is the former when

unbolstered by the latter. My attention was first attracted to this in the remarks of the judges, Dr. C. Planck and Mr. B. G. Laws, on Problem No. 130, in which they spoke in unappreciative terms of its pure but uneconomical mates, and wrote: "Maximow has said, and rightly, that pure mates in which economy is absent are not only illogical, but are of no more value than impure mates." It must be confessed that I was not a little surprised to find Herr Maximow here laying down and Dr. Planck and Mr. Laws giving the great weight of their support to the dictum that, given two uneconomical mates, the one that is pure is of no more value than that which is impure. Indeed the lending of Dr. Planck's and Mr. Laws' countenance would seem explicable only on the hypothesis that they took Herr Maximow to mean that a pure but uneconomical mate was of no more value than an impure but economical one, which at least would be understandable, even though it be a matter of opinion or taste, and would greatly depend on the degree of impurity of the economical mate. But, bared of any such qualification, the Russian's dictum certainly would appear to be a most extraordinary one. Just think, a mate with all the elegance of a single guard to be of no more value than one in which the doomed King is rudely bound with all the brute force of multi-guarded squares, because, forsooth, both happen to be uneconomical! I must frankly admit that my taste is bad enough to make me have a most decided preference for the former. It is bad enough for me to see a charm and merit in a pure mate entirely its own, and it is some satisfaction to reflect that at one time at all events Dr. Planck and Mr. Laws felt somewhat as I do; for in that very valuable volume, "The Chess Problem Text-Book," of which these authorities are two of the joint authors, we find the especial claims of a pure mate thus admirably set forth: "It is impossible to describe the artistic effect produced by the repetition of several distinctly different pure mates. Even novices who are uninitiated into their mysteries have an admiration for clean mates, which they often cannot analyse and trace to its proper source. This feeling is really due to a brief sensation of wonder that the position should be a mate at all, which forces itself on the solver * * * This is one of the reasons in favour of pure mates, for should there be two or three hindrances to the escape of the King in a certain direction, the mind will more easily appreciate the fact than if there were

but one. The greatest point in their favour, however, exists in the fact that they are a partial measure of 'economy' at the finish of a problem; in fact, purity of mating position may almost be considered as a special branch of 'economy.'''

Finally, let me ask would such a problem as No. 47 be of the same worth if the many pure but non-economical mates were also impure? Would Mr. Laws have awarded it the premier place in the tournament? To attempt an answer would be absurd. Of course, there can be no question as to the artistic, and even hypothetical, completeness of a mate which is both pure and economical, but Herr Maximow's claim that the one cannot be logically separated from the other, that the former is absolutely valueless unless in combination with the latter, would seem like something verging on the vapourings of a visionary theorist, an effort to fetter Art with the bonds of theory exact to a most excruciating degree.

THE COMPLEX TWO-MOVER.

In speaking of the place of the model mate in the modern problem, an exception was made of two-movers. There the conditions as to artistic endings are not the same as in longer problems. In the two-mover the action is short and quick, and the blow must be struck sharply and decisively. The problem must rest its strength almost entirely upon its strategy, upon a variety of themes, witty and humorous situations, piquant and surprising entanglements, quaint and fantastic tactics, all harmoniously and beautifully blended and woven together in bewildering, kaleidoscopic brilliance and complexity,—upon, in fact, such strategical effects as cannot be properly presented in conjunction with model mates. This fact is recognized and the position accepted by the best English-speaking authorities. The Continental* problemists, however, with a few exceptions, notably among the Scandinavians, maintain that the principle of artistic endings should obtain in these as in longer problems, and persist in making model mates the dominant characteristic even of their two-movers, with the result that these composers, who excel in the construction of three- and four-movers, produce two-movers of a very inferior grade. The calm well-balanced, broad and liberal mind of the Anglo-Saxon is well manifested here.

*I am writing throughout from the standpoint of an English composer.

Yielding to none of their confrères in their love of the artistic, they are wise and generous enough to see that circumstances demand in the case of the two-mover that the artistic principles must be viewed from a point of view different from that of longer problems, but from which there is unfolded a vista of charms none the less eminently worthy of unstinted admiration. Surely none but a cranium hopelessly clogged with crotchets or warped by narrow prejudices could condemn as artistically worthless, ban as things not wanted by the Problem World, such remarkable expositions of sterling Chess, as Nos. VII and VIII in these pages, or, piling on the agony of the ridiculous, Nos. XIII and XIV.

Yet this is what is said in so many words by those who preach the doctrine of purity and economy in two-movers. But this mischievous teaching does not only convey that absurd signification. Its rigid observance would be the surest way to the complete extinction of the two-mover. This is no abstract speculation. The field of bi-move schemes which can be illustrated with model mates and few pieces (and the two things are to a great extent inseparable) is a very limited one, and has been so well explored that even now the composer who works on these lines is often unpleasantly awakened to the discovery that he has only been travelling over beaten tracks. As time goes on narrower and narrower will become the area of research, until the composer will find the conditions of obtaining anything like reasonable originality so hard that he will be compelled entirely to abandon the construction of two-movers. The only hope, indeed, of prolonging the life of the two-mover is in that wide, comprehensive complexity wherein purity and economy must be made a secondary consideration. In fact, even with regard to the complex two-movers, more than twenty years ago one very eminent authority of his day declared that there was no longer any scope for originality in them, that what was new in them was not good and what was good was not new,—that, in short, the days of the bi-mover were numbered. Time has woefully falsified that prophecy. Since the days when the knell of the two-mover was thus rung there have arisen a Blake, a Heathcote, a Taverner, and it can be confidently stated the world has seen its richest and rarest bi-move gems. Not only is the complex two-mover alive to-day, but it is in a most healthy condition, and I predict for it yet a long and useful career.

No. XIII.

By Godfrey Heathcote.*

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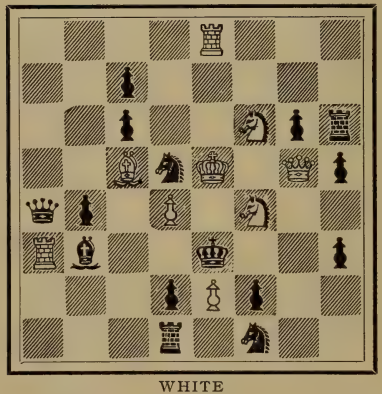

WHITE

White mates in two moves.

1. Ke6, etc.

No. XIV.

By P. F. Blake.

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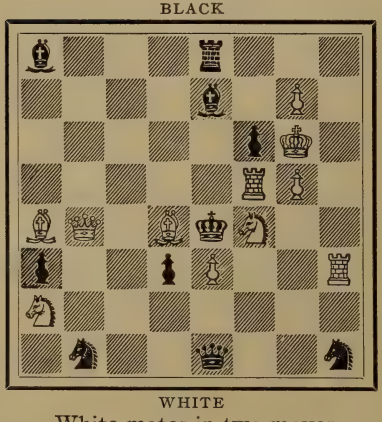

WHITE

White mates in two moves.

1. Kt h5, etc.

*This was the first two-mover composed in which the keymove allowed the defence to administer a double-check, the key not being a capture and the White King not being previously exposed to a check.

THE OTHER SIDE.

Although in comparing the complex with the pure and economical two-mover I may have been somewhat emphatic in giving expression to the faith that is in me, it must not be understood that I am indifferent to the particular charm of the latter. The model mates which form its feature always delight me, but, in the absence of strategy, there is nothing to stir the pulse, nothing that lingers in the memory, nothing that leaves a "pleasing impression on the soul of man." Manipulating the pieces in this way and in that in order to allow Black to play so that he can help White to obtain a certain number of model mates may be a very interesting, "manufacturing" process, and it may bring forth some good things "very similar to well-oiled machines," but it certainly does not present a very rich and exhaustive field for the exploitation of the inventive faculties.

I quote two high prize-winners from recent Continental tourneys, each having four model mates, which is the maximum number reasonably obtainable. I do not think there are in existence half-a-dozen with five such mates, two of the best I have seen being by Herr J. Pospisil and Mr. J. Keeble respectively. Anything with more than five is a curiosity, and in this connection I must not forget to give Mr. J. Keeble credit for being the first to compose one with six model mates. No. XV is one of the brightest of the multi-model mate two-movers I have seen. The key is a spirited one, and creates a good impression to start with. By playing 1 . . . B takes Kt, Black helps White to obtain a model mate in the threat, 2. Qb1. If Black 1 . . . Q takes Q, another is permitted by 2. Kt takes P. When 1 . . . B takes B a third is possible by 2. Pe6; whilst, 1 . . . R takes Kt allows the fourth, 2. Ktg7. All these are very pretty and pleasing certainly, but they are brought about in a straightforward and plain-sailing manner, without any subtle entanglement and complexity whatever. There are duals if Black does not play strongly, but these must be accepted as an inherent weakness of the class. No. XVI has a keymove of the poorest description. As will be seen, the R proceeds to completely paralyze the action of a Kt, which, were it free, could ruthlessly frustrate every possible attempt at a solution. Such a keymove ought to have so depressing an effect upon the solver as to place him in a state of mind utterly unfitted to enjoy the happy model mates which follow

No. XV.

By Z. Mach.

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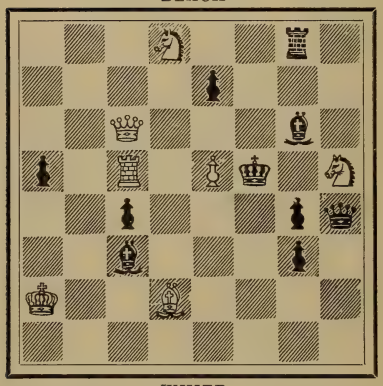

WHITE

White mates in two moves.
1. Qh1, etc.

No. XVI.

By M. Feigl.

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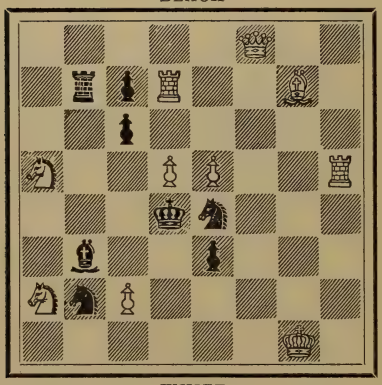

WHITE

White mates in two moves.
1. Rh4, etc.

Black 1 . . . B takes Kt, 1. . . . B takes P, 1 . . . Ktd3, and 1 . . . . Pe2; and in those responsible for giving the problem its honour how great must have been the sense of the artistic in the one direction, how poor indeed in the other. It is only fair to add that this problem is brought forward here, not because through openings of this character the solver is usually shown the way to the charms of this type of problem, but rather because it admirably illustrates to what end even a great composer may have to resort in order to produce a large number of model mates.

THE SUGGESTED "VIA MEDIA."

Now, it is a fact which bears strongly in favour of the complex two-mover with no model mates at all, that the less such mates there are the better is the problem in point of strategy, until when a single model mate is reached really capital results are sometimes obtained. This fact has moved some English-speaking authorities towards meeting their Continental confrères half way, and accepting such positions as, perhaps, the best in uniting the artistic with the strategic in the two-mover. But those who have inclined thus have been only tempted, they have not gone astray. Like the historic Tower of Pisa, they have leaned, but they have not fallen. It is with them more a theoretical desirability, a wish that it could be so, rather than the dogmatic claim that it is so; and, when in their places as tourney adjudicators they are called upon to discriminate between bi-movers of the different styles, they never fail to mete out a full measure of justice to the complex problem of the most pronounced type. But this tendency on the part of the more prominent problemists has had a rather baneful influence upon the lesser lights, and often one reads criticisms such as these: "Nine variations, but not one pure mate," "A fine problem, but no pure mates," "A masterpiece. Pity it lacks the finish of a model mate," "Would be a splendid problem if it only had a pure mate," "Very good indeed, but a prize two-mover should have at least one pure and economical mate." One can understand bestowing praise for the presence of something exceptional, but to blame a problem for the absence of that something, to expect to find in it that which it can hardly be expected to possess, is very amusing. As has been said, however, occasionally most happy results can be accomplished with a single model mate, and these positions are two

No. XVII.

By Dr. Galitzky.

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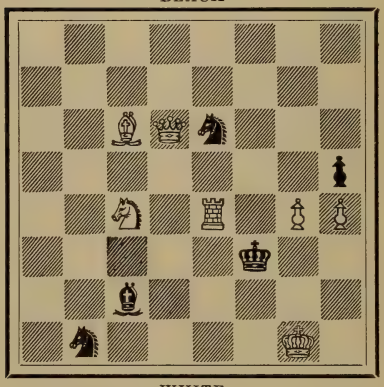


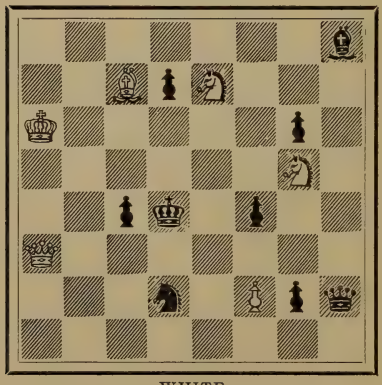
WHITE

White mates in two moves.
1. Ba4, etc.

No. XVIII.

By Godfrey Heathcote.

BLACK



WHITE

White mates in two moves.
1. Ba5, etc.

of the happiest I know of. By all means let composers be ever on the lookout for the discovery of such schemes. The world wants them, and will be delighted to welcome them. But it must not be forgotten that the objections raised against the multi-model mate two-mover are only partially removed in these, and to exhibit them as the highest type of two-mover, to advocate that the "via media" should become a canon of two-move construction, would still be tantamount to promulgating the absurd doctrine that such problems as Nos. VII, VIII, XIII and XIV ought never to have been, and should never again be composed. For my part I can accept no restrictions or reservations whatever in the construction of the two-mover.

AS TO DUALS.

Taking practically the same stand in the matter of the two-mover as that taken in "Chess: Its Poety and Its Prose," my views as to duals in these problems have undergone no material change, though I think I can say I have become more tolerant even here, and such a dual as that after Black 1 . . . Qh4 in No. XIV does not disturb me now as it would eighteen years ago. Then, I have come to endure with a patience I would have thought impossible the many duals in two-movers of the model mate genus. This, not because I am unmindful of their presence, but because I have learned to recognize that the solver must approach these problems with the single thought that in order to extract such charms as they possess he must manœuvre the Black forces so as to help to bring about the model mates, and all Black's moves that stop short of this must be entirely discarded. But it is with longer problems, say three-movers, that my ideas have changed, indeed undergone a complete revolution. I do not think any composer in the world has more liberal views than I now have as to duals in such problems. When the work was written to which reference has just been made, I was still somewhat bound by transitional tenets, which taught that the acme of good construction was reached in the elimination of every possible dual continuation and dual mate. According to modern ideas, however, constructive finish is to be looked for rather in the blending and presentation of different ideas in the artistic dress of model mates. My position as to duals in three-movers of this character is a very simple one and can be told in a few words. I do not regard a dual con-

tinuation or mate as in the slightest degree a blemish in the mere fact that it is a dual. In order to be injurious at all it must destroy one of the model mates, must take from the problem something which the composer wanted to preserve, and which is worth preserving. Such a dual may be seen in Problem No. 172. After 1 . . . Kb4, my intention was to continue with White 2. Qf5, and after 2 . . . Pa2, 3. Kt c2, mate. But this line of play, a good one, containing as it does a quiet second move and a model mate, is totally destroyed in the fact that White can proceed equally as well by 2. Qd3, etc. I did not discover this flaw until after the problem had been honoured, but, in any event, it seems to be one of those duals which it is impossible to eradicate.

Dual continuations are, of course, as a rule, of much more moment than dual mates, but, according to my stand, a dual mate may be as injurious as the most serious dual continuation. For instance, suppose in Problem No. 240 after 1 . . . B takes Kt, 2. Qc8, K takes R, the Black Bishop at g1 were not present and White could mate by 3. Qh8 as well as 3. Ktb5. This dual mate would be as fatal as if White could have adopted any other second move than Qc8. Indeed, in this particular instance the choice of mating move would be as detrimental as a choice of key, seeing that the soul of the problem is centred in the mainplay. It may be added that after 1 . . . K takes R, White can continue by 2. Bb2 ch., as well as 2. Q takes B. The unavoidable presence of this dual continuation, though it is not of the character of that pointed out in No. 172, must be deemed unfortunate, since it follows so important a Black move.

A dual continuation of the description I deem of no importance whatever may be seen in Problem No. 134 after 1 . . . Pg2, when White may continue by 2. Rd5 ch. as well as the threat, 2. Qf5. Now, in the first place the threat itself is only a means to an end, and is of no strategic value so that even if it were lost it could well be spared. But it is not lost, seeing that after many other of Black's moves White is compelled to adopt that second move, and that only. All that is worth preserving in this problem follows Black's moves 1 . . . Pg4, 1 . . . Pf2, 1 . . . K takes R and 1 . . . Ke3; and if I were called upon to appraise the merit of the problem a dozen dual continuations that did not interfere with the integrity of these lines of play would not affect my judgment. Yet I must say in a problem of

my own I would rather that even such a dual as that after 1 . . . Pg2 were not present. This is, perhaps the outcome of the knowledge of the unsettled state of mind of the public in the matter of duals, and the not unnatural feeling that one would like to have his productions conform as far as possible with the demands of all standards, and be acceptable to all tastes. Nor, indeed, is it impossible for one to see as defects in his own work that which he does not recognize as such in the work of another.

DUALISTIC DOUBTS AND DIFFICULTIES.

Than the dual question none has given rise to so much discussion, on none do opinions seem to differ so greatly, and on none does it appear less possible to get a clear and intelligible understanding as to what those opinions really are not only on the part of different schools of thought, but even on the part of individual members of those schools. It has usually been understood that the German and kindred composers had the most liberal ideas in the matter of duals. That has always been my belief. It was so, for instance, when some time ago I appended the note to the judge's report on Problem No. 128. Indeed, it is said that the great importance placed upon duals by English composers has always been a source of amusement to the Continental problemist. Perhaps this has been so, and perhaps at times there has been cause for it, for certainly some English critics occasionally make very astonishing pronouncements on the dual question, as, for instance, when the judges scored as duals in Problem No. 219 two ways of mating in short mates, and double continuations in the full number of moves when a short mate was present. But the sentiment of a school must be gathered from its leaders, and if Mr. B. G. Laws be taken as representing the English view, and Dr. E. Mazel that of the Continental, then the recent award in the joint tourney of Brighton and Hove Society and Das Neue Illustrirte Blatt has left no room for doubt but that the position taken by English composers is, after all, the more sober and sensible. And it was Mr. Max J. Meyer, then Chess Editor of Brighton and Hove Society, who brought the sunlight of practical test to bear upon the dualistic mists, and did that much towards dispelling them. In order to ascertain as far as possible the difference that really existed between the two schools, he induced Dr. Mazel, Chess Editor of Das Neue Illustrirte Blatt, to join him in

organizing an international problem tournament in which there should be two judges, one from each school. Mr. Meyer selected Mr. Laws as the English judge, while Dr. Mazel undertook to represent his side. An interesting programme was announced and a large number of competitors took part. In due course came the award, and never did judges differ as did these. The difference was noticeable in many ways, but it was particularly so in the case of Problems Nos. 246 and 247 in this work. Mr. Laws considered No. 247 as the best problem in the tourney and awarded it 85 points out of a possible 100, while Dr. Mazel placed it as low as twenty-fourth in order of merit, and awarded it only 15 points. Mr. Laws gave the second place to No. 246 with 83 points, while Dr. Mazel thought it should stand no higher than twenty-second in order, and valued it at 28 points. And what was chiefly responsible for this remarkable result? A reference to Dr. Mazel's criticisms will show how largely his decision was influenced by the importance he attached to duals. According to him, No. 247 is "not accurately worked out. There are a considerable number of duals," while of No. 246 he said "the duals are here of great account." Now, without entering into the question as to how far two dual continuations and two dual mates (if Dr. Mazel went so far as to include the latter) could be correctly described as a "considerable number," I maintain that these duals, like those in the companion problem, are of the most unimportant character, occurring as they do after absolutely purposeless moves on Black's part, and in no way interfering with the leading lines of play in either problem. But there is no need to enter into details or discuss the question. The fact remains that duals observed and considered by Mr. Laws, but which made hardly any appreciable effect on his decision, were regarded by his co-adjudicator as of such moment as to induce him practically to throw both problems out of the contest. Thus has it been left to Dr. Mazel to show that the vaunted liberality of his school is a mere myth, a thing beautiful in theory only, and well might English composers turn the laugh against their foreign friends.

SCALING EXTRAORDINARY.

The appearance of a record award in point of judges at variance naturally leads the thoughtful mind to enquire how far, in directions other than those supposed to be the

immediate cause of the divergence of view, the calculus of probabilities points to the more reasonable soundness of the one decision as against the other. Now, in the first place, as Mr. Meyer remarked in Brighton and Hove Society, "Mr. Laws has probably had more experience as a tourney judge than any other man living," and in such high regard is he held throughout the Problem World, I am confident even Continental composers will hesitate long before coming to the conclusion that in this particular instance his judgment and taste were so greatly at fault as Dr. Mazel's rating would make them out to be. Then, taking the two judges' reports, it is patent that the remarks appended to the different problems by Dr. Mazel bear no comparison to Mr. Laws' exhaustive and masterly reviews. Again, in the awarding of points Mr. Laws showed far more thought and care, and even discretion, than did Dr. Mazel. Indeed, there is a point in the latter's manipulation of the marks which is very suggestive of the *reductio ad absurdum*, and affords, I think, quite as much food for reflection as did his treatment of the duals. Bearing as the matter does upon the important question of tourney adjudication, and having not only a local, but a general application, I fancy I might draw attention to it here without laying myself open to the charge of indulging in captious criticism or cheap satire. Mr. Laws selected for appraisal twenty-eight problems. His favourite was marked at 85, the twenty-fourth in order 40, and the twenty-eighth as high as 35 points. On the other hand, Dr. Mazel appraised only twenty-four problems. His first choice stood as high as 90, while the twenty-fourth was scaled as low as 15 points. Now, suppose Dr. Mazel had been called upon to record in figures his mental estimate of the value of the remaining large number of sound problems in the tourney, what would have been the result? Judging from the rapidity with which his figures travelled downwards, it is obvious he could not have gone much farther without exhausting the units. In fact, seeing that in the last three problems alone there was a fall of as many as 13 points, the limit must have been reached at the thirtieth in order of merit. After this is it plain that Dr. Mazel could have had no alternative but to resort to fractions. Hence it is no stretch of the imagination to picture the thirty-first position marked at .5, and so on, and so on, until we found the worth of, say, the sixtieth position set down at .001, which, seeing that 100 points was supposed to

represent a perfect problem, would certainly be a very interesting figure for the cogitations of the enquiring mind which desired to determine for its own satisfaction the exact degree of merit of the aforesaid sixtieth position.

TOURNEY ADJUDICATION.

While, of course, the high estimate placed upon Nos. 246 and 247 by so able a judge as Mr. Laws was very gratifying to me, it can honestly be said it was altogether unexpected. I did not rank these problems among my best efforts, and if at any time I did picture one or the other in the prize-list in this important tourney, I saw it occupying no higher place than the fourth or fifth. This would probably have been the case had there been a third judge. I am aware that the nature of this tourney precluded the possibility of having a third adjudicator, but, speaking generally, it is my opinion that in every important tourney the judicial bench should be composed of not less than three members. The presence of a third judge is bound to tend towards bringing about a more evenly-balanced award. Particularly would this be the case where the judges do not consult, but make entirely independent appraisals. As to this, however, I think there should always be a consultation before the judges make their final rating. Had this been the case with Dr. Mazel and Mr. Laws I am confident there never would have been that striking difference between them. The interchange of thought must have a beneficial result. Flaws unobserved might be brought to notice by the one, while the next might remove impressions formed as to the undue importance of other defects. A few timely words might awaken notes of appreciation lying dormant and only waiting to be struck, or bring to a more tuneful pitch chords too highly strung. It is, of course, a happy result when the judges can so harmonize their views as to be able to make a unanimous award. But I do not think this should be made an express condition for the judges to observe, else it might so happen that the more eloquent or persuasive, or he who is recognized as standing highest in status among them, might have things too much his own way, and thus prevent the desirable dissemination throughout the award of a diversity of tastes. It may be said the same objection would apply to judges consulting at all, but the matter puts on a somewhat different complexion when each judge enjoys liberty of action and feels

the sense of individual responsibility in coming to a final determination, while the good that must accrue from the exchanging of views would far outweigh any little harm that might possibly result. In the matter of the allotting of points, I have felt for a long time that each judge should not be allowed to form his own ideas as to what is or is not a perfect problem. He with generous notions might think his first choice approaches perfection as nearly as 95 per cent., the next might think 75 per cent. about the mark, while the third, who sets up for himself a very severe standard, might go as low as 60 per cent.—surely a most unstable foundation upon which to raise an award. More uniform and satisfactory results would be obtained if each judge regarded his favorite as perfection for the purposes of the tourney, and awarded it the maximum 100 marks, making that the basis on which his other figures are formed. As for those to whom the work of adjudication should be entrusted, it is harping on old strings, but if the desire is to secure an award based on the soundest principles, not only should there be three judges, but the good offices should be enlisted of the most eminent composers, and those who have kept themselves abreast of the times. The one-judge system of adjudication is still too often the custom in English tourneys. In too many cases also the conductor is quite satisfied with himself if he leaves the distribution of the prizes in the hands of a couple of second-rate composers of his acquaintance. Sometimes, indeed, the competing problems are committed to the tender mercies of some friend who is not a composer at all, but who has done a little solving and has the mysteriously-acquired reputation of being a problem connoisseur. There have been one or two non-composing problem students who have shown excellent taste and judgment in estimating the merits of a problem, but these can never replace the practised composer. It must be confessed that our foreign friends pay more regard than we do to this matter of adjudication, and, indeed, place more importance on their tourneys generally. Comparing the English with the foreign judge, however, it is my firm belief that three such problemists as Dr. Planck, and Messrs. B. G. Laws and Godfrey Heathcote, with a substitution if required from a few English and American names, would make a more reliable decision than any other three judges in the world. This is not a matter of favouring a certain school, since the composers I have named, or have in mind, are cosmopolitan

in thought and eminently representative of the modern school, whose tenets are founded on the best of the teachings of all schools. Nor am I thinking of two-movers, as to the construction of which there exists the only material difference of opinion between the English-speaking and foreign composers.

A WEAK CONDITION.

Holding still the views expressed in "Chess: Its Poetry and Its Prose" as to the desirability of concealing from the judges the names of the authors of the different problems that pass under their purview, I could not but feel that in the joint tourney of Brighton and Hove Society and Das Neue Illustrirte Blatt there was a somewhat unfortunate condition; nor did the result of the tourney serve to alter my conviction, since shortly after the programme was sent forth, in the course of my very happy correspondence with Mr. Meyer, I wrote in the same strain in which I am writing now. According to the rules, competitors could send their entries either to Mr. Meyer or to Dr. Mazel. Now, I think it may be taken as a matter of course that the foreign problemists would send their entries to Dr. Mazel, and thus, not only would he be aware of the countries from which most of the problems came, but, with the intimate acquaintance he, a composer of eminence and a Chess Editor of long standing and high repute, must have with the handwriting of, and character of the diagrams used by, most of the leading Continental composers, in many cases he would be able to spot to a certainty the identical authors. Hence, so far as one of the judges was concerned, the sealed envelope and motto arrangement was rendered invalid. Such a state of affairs should not prevail in any tourney, much less so in one organized for a particular object. I do not think it is necessary for me to disclaim any intention of suggesting that Dr. Mazel would have knowingly allowed his decision to be influenced by the knowledge of which he became possessed. Indeed, my experience of composers has taught me to regard them as straightforward, upright and honorable in the extreme. Still, as was said in "Chess: Its Poetry and Its Prose:" "In all cases it is advisable that judges should make their award in perfect ignorance of the authorship of the different positions that come under their judicial eye, and, for this reason, it is desirable that all competing positions should be published under mottoes alone. This is urged without raising the question of intentional

partiality on the part of a judge; but on the grounds that the details of an award being generally arranged on bases impalpable to the reason a judge should be absolutely free from the possibility of being innocently influenced by any external circumstances whatever. The influences of personal friendship, national pride, or international renown are very potent, and yet as subtle as they are potent; and even unwillingness to yield to their dictates does not necessarily imply proof against their power."

UNFINISHED TOURNEYS.

Speaking of problem tournaments, in such contests held in different parts of the world I have won many prizes, consisting of medals, cheques, books, etc., of which I have never heard more than the fact that I had won the prizes. This is bad enough in all conscience, yet to my mind it is not as bad as the treatment accorded to the problems entered in the tourneys of the American Chess Monthly, the American Chess Magazine and the Montreal Witness, where judgment was not passed upon them at all. With the publication of the last problems in their tourneys, the two first named periodicals met that fate which (sad reflection on our boasted civilization!) too often befalls journals devoted to the interest of the most beautiful and intellectual game the world has known. But however one may sympathize with the proprietors and editors of these ill-starred ventures, those concerned cannot be excused from not meting out to the participants in the contest the simple justice of an award, and thereby giving to the successful competitors the honors at least of the event. After all, it is the gratification triumph gives, the pleasure of seeing one's problems published far and wide, and delighting and winning the applause of the problem public, which forms the chief incentive to tourney competition; for the tangible tokens of success in these contests are comparatively trifling, and even a five-guinea prize, viewed in the light of a pecuniary reward only, does not adequately compensate a composer for the labour bestowed upon the perfection of, say, a three-move masterpiece. The absence of an award might form a useful cover for the retreat of the promoter who is unable or unwilling to discharge the prize obligations, but it is doing a double wrong to those who in good faith accepted his invitation to take part in the tourney. The judges would have readily given a verdict had they been called upon to do

so, and any Chess journal would have willingly given it publicity. The authorship of the problems entered in these unfinished tourneys lie folded in mottoes, and hence they are practically lost to their composers. By reason of previous publication, they would not prove altogether acceptable to Chess periodicals even as ordinary contributions, while they would be absolutely debarred from competition in other tourneys.

BADLY FINISHED TOURNEYS.

But if there are unfinished tourneys, there are also badly-finished tourneys, and it is against the unsatisfactory manner in which some of these affairs are wound up that I desire to take the opportunity of entering a few passing words of protest.

In all awards the judge or judges should review the competing entries, or at least the leading ones of them, and publication should be made of these reviews. These comments are of considerable interest, not only to the competitors themselves, but also to all those who have studied the problems during the course of the contest, and particularly the solvers in that always interesting and useful addendum to the problem tourney, the concurrent solving competition. But the judges' comments are instructive as well, and the beginner often gets useful lessons from them. Then, the prize problems should be re-published, not only for the purpose of displaying the victors wreathed with their laurels, but also in order to give those to whom they may be new the opportunity of studying them, and editors the ready means of publishing selections from them. Lastly, the names of all the competitors should be printed. In the first place, the conquerors have the right to know whom they have vanquished. Then, publication of the names gratifies a perhaps pardonable weakness of frail mortality, by telling the defeated who are their brothers in defeat, and letting them derive whatever consolation they can accordingly. Moreover, it properly satisfies the very natural curiosity of the solvers and the many interested spectators of the event. I say that these things should be done, and, as a matter of fact, they are done in all well-regulated tourneys. But I have met with a few sorry exceptions to the excellent, time-honoured custom. Occasionally the conductor rises superior to all such mundane minutiæ, and seems to think that he is doing all that is required of him, when, with the bare and bald, dry-as-dust

statements that the judge or judges have awarded the prizes to so and so and made honourable mention of so and so, he bows out those concerned. Of course, I am not including those awards in which such a preliminary announcement is made, and the necessary details subsequently given.

HOW FAR CERTAIN TOURNEY ENTRIES CAN BE SAID TO HAVE COMPETED.

Apropos of the remarks on unfinished tourneys, and touching upon the not unimportant question as to how far certain tourney entries can be said to have competed, and how far such entries may be eligible for competition in other tourneys, I may be permitted to give here the following extract from the Canterbury Times (New Zealand), of the 17th Sept., 1902:—

"Continuing his letter to Mr. Blackburne, of which we have already made such free use in our columns, Mr. Mackenzie says:

'This brings me to the contention raised by you some time ago, namely, that unsound entries in a tourney, even though unpublished, should not be eligible for competition in another tourney. Your argument, though forcibly expressed, did not shake my conviction to the contrary. If the author, after sending in his entry, discovers some flaw and withdraws it before publication, or if the judges, in a preliminary examination, "cook" the problem, and throw it out of the contest, giving no consideration whatever to its merits, can it be said that such an entry should be debarred from future competition, on the ground that it has competed before? I should say certainly not, and this view is, I am confident, that which is generally held. The case assumes a different aspect in a tourney where only the honoured problems, or those and a select few of the competing positions, are published. Here, all the sound problems pass under the judge's purview, and have their merits appraised by them. Thus, even though they were not published, these positions have, strictly speaking, competed. But, even in these cases, I fancy there will be many who will see no very great harm if the author of a rejected composition should let it take its chance in a second contest.

'As bearing on these questions, I remember, over twenty years ago, Mr. Laws contributed a problem to a tourney organized by Brief. After a few of the entries were published,

No. XIX.

By P. Klett.

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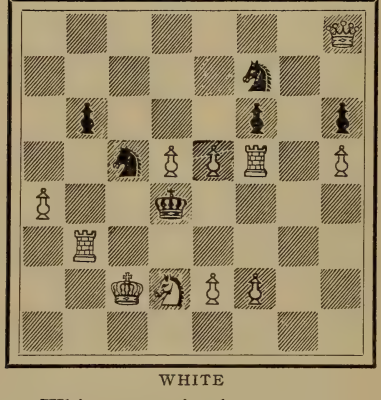

WHITE

White mates in three moves.

1. Rb5, Kt×KP; 2. Qe8, K×P; 3. Qd7 mate.

No. XX.

By A. F. M.

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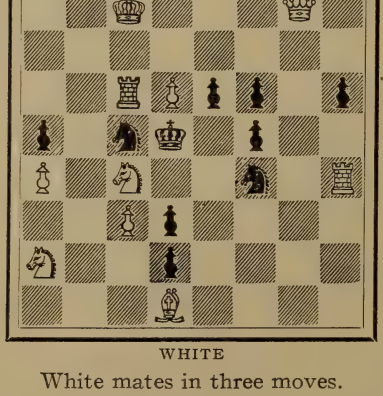

WHITE

White mates in three moves.

1. Kt×P, Ph5; 2. Kt c4, K×Kt; 3. Q×P mate.

Mr. Laws' being among the number, the paper suspended publication, and the tourney came to an abrupt termination. Shortly after, Mr. Laws sent the same problem to another competition, and claimed his right to do so on the ground that the previous tourney had fallen through. The judges upheld Mr. Laws' action, and the problem was awarded a prize. Now, inasmuch as this problem had been published, and in this fact there had been infringed an important standing rule, which, even if unexpressed in the conditions of the latter tourney, should be regarded as understood, I could not bring myself to very enthusiastically endorse that decision. At the same time, my leaning was most emphatically on the side of Mr. Laws, for it is very hard for a composer to lose his problems under such circumstances.'"

Commenting on the foregoing, the editor thought there was inconsistency in the assertion that the judges who found a second solution to a problem and threw it out of the tourney, had not considered its merits, for, argued the editor, soundness is the first essential in regard to a problem's merits (or demerits). I do not altogether take this view of the matter. To my mind soundness is not so much an essential in regard to merit as it is an essential to the problem's very existence. An unsound problem is no problem at all, and it would be absurd to say that in the fact of discovering an unintended solution the adjudicator had passed judgment on its merit, properly so-called. I think the expression "appraising a problem's merits" would be taken by general acceptation to mean the estimating of its worth under such detailed features as Beauty, Difficulty, Originality, Construction, and the like.

PROBLEMATIC PROBLEM RESEMBLANCES.

Not long ago, Mr. Godfrey Heathcote sent me in one of his many highly-prized letters a couple of recently composed and totally distinct two-movers, in each of which, however, by a curious coincidence, Black and White each had seven men, and in each of which the keymove was made by the Queen moving from a2 to a6. In drawing my attention to this, Mr. Heathcote facetiously remarked, "I hope no genius will suggest the disqualification of these problems because of the remarkable likeness!" We had been discussing some recent cases of problem resemblance, real and imaginary, principally the latter, and it was the discoverers of these that called forth Mr. Heathcote's sarcasm. But

wild as was Mr. Heathcote's missile, it had a nearer mark than perhaps he was aware of. If ever there was presented a target not a figment of the fancy, at which Mr. Heathcote might well have aimed his shaft, it was when, some eighteen years ago, Prof. J. Berger questioned the originality of No. XX because of an alleged likeness to the earlier problem, No. XIX. Now, it had not been long after I entered the problem world before I learned to regard Prof. Berger, not only as the leading Continental composer, but the world's most eminent authority of the time, and so when I came to understand (and the understanding was some time in coming) that the likeness the professor saw was the mating position in each in which two Black Knights were pinned, it fairly took my breath away, for nothing of the kind so chimerical had ever before (or, I may add, has since,) come within my experience.

THE LIKENESS EXAMINED.

Problems the counterpart of each other are so often produced by different composers under circumstances clearly the result of cerebral unification that, even in those cases where there might be room for doubt that the likeness was accidental, the Problem World feels bound to accept the good faith of the second comer, especially if he be a composer of any standing. Nor is any harm likely to arise from this generous course. The germ of plagiarism has no habitat where the afflatus of the composer exists, and the problem pilferer may safely be left to time and fate with the certainty that he will soon disappear into that obscurity from which he should never have emerged. But, while imputing no bad faith to its author, the edict goes forth that the second problem in the field must be deleted from problem literatures, and if it is a tourney competitor, disqualification follows. This, of course, refers to those cases where the likeness is complete, or where there is such an immaterial difference as to make the resemblance apparent to the most casual observer. When, however, the likeness is only a partial or thematic one, and there are features in the one problem distinct from the other, the question as to how far the requirements of originality have been carried out is an extremely delicate one. Now, apart from the mere coincidence of the double-pin mates, Nos. XIX and XX are as wide apart from each other as the Poles. Nor are the mating positions themselves the same, one being a vertical mate and the other a

diagonal one. But, even if the mating positions were identical so long as the strategy which brought them about was different, the demands of originality would have been met. No composer can claim Letters Patent for these pinning devices. Such schemes are common property, to be used by any composer without let or hindrance, provided he impresses them with the stamp of his individuality. Through the pages of Steinitz's International Chess Magazine, in which journal Prof. Berger raised the question, I was bold enough to combat it with him, and I think it can safely be said that I carried my point, at least to the satisfaction of English-speaking readers. Mr. F. M. Teed, a most clear-headed critic, and one of America's most eminent and up-to-date authorities, entered the arena, and a "triangular duel" ensued. It was not, however, altogether like Midshipman Easy's famous "duel" of the kind, since Mr. Teed had shots at both the professor and me, while in turn the professor and I each had shots at Mr. Teed. In other words, Mr. Teed supported me on the main question of originality, but stood by Prof. Berger on a side issue raised by the latter as to the superiority of No. XIX. With regard to this, I must say that No. XX had shortly before won the second prize in a problem tourney of the Mirror of American Sports and I had heard privately that it had all but nonplussed the judge. It was not therefore altogether unnatural that a glamour was woven about the position which prevented me from seeing it in its true light, and I was not ready to yield ground even on the issue of superiority. It gives me much pleasure to say now, however, that I have long since recognized that my problem is only a transitional curiosity, and that Klett's is much the more artistic production.

THE "SCHACHFREUND" CASE.

It is only repeating what we all know when I say that no strictly new problem idea can be expected in these days, and that originality is to be looked for only in the manner in which old themes are dressed and presented in combination with others. How far this has been successfully accomplished, how far a problem's new features entitle it to rank as an independent production at all, and how far, in the case of a tourney competitor, it should be penalised for want of novelty, are questions which, as I have suggested before, can be properly determined only by the profound analyst and broad minded

No. XXI.

By H. Cudmore.

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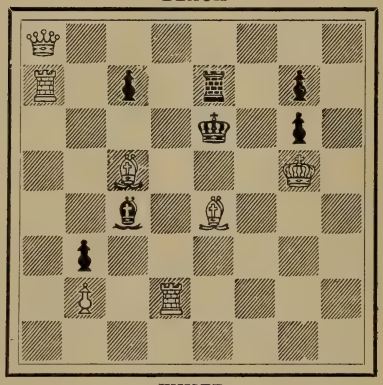

WHITE

White mates in two moves.
1. Re2, etc.

No. XXII.

By Dr. O. Jarosch.

Motto: "Nach Cudmore Bearbeitet."

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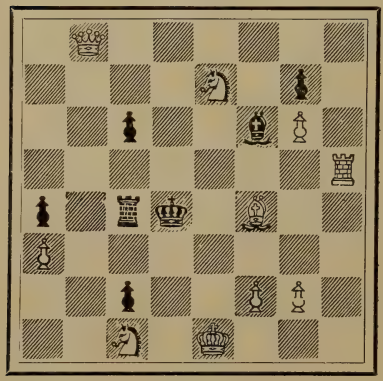

WHITE

White mates in two moves.
1. Rh4, etc.

thinker. That Prof. Berger is the former is beyond all question. Indeed, the Problem World has known no greater analyst than he, while he has also turned the searchlight of his rare analytical acumen upon many of the Openings, and has made some valuable contributions to this branch of chess literature. Hence the strange view Prof. Berger took of the originality of No. XX was not due to any want of power on his part to grasp and comprehend in its every detail the bearing of the two positions upon each other. It is explicable rather on the hypothesis that the code that guides him in this matter is one of unique stringency. And, indeed, it would appear that the composers of his school generally do not treat this question of originality with the same liberal-minded generosity of their English and American confrères. Never, I think, was this more clearly manifested than with regard to Nos. 134, 114, 147 and 132 in this volume. The issue started with Nos. 147 and 134, when because of the likeness of the former to the latter, which had shortly before been awarded the first prize in a tourney of the Bohemian Chess Association, the Berlin Schachfreund vetoed the claim of the former to the prize won in its tourney. Nos. 114 and 132 were introduced later in the discussion, when the question resolved itself into the contention, speaking broadly, that because of their likeness to No. 114, the first in the field, none of the later problems could be considered legitimate candidates for tourney honors. There were a few eminent exceptions, but this seemed to be the view of the school as a whole. Now, while I was aware the same train of thought ran through the four problems, more particularly through Nos. 134 and 147, and Nos. 114 and 132, and while I could understand the later problems might suffer to some extent in the rating for originality, yet I could not see but that there was in each of these problems that which abundantly established its right to independent existence, even for tourney purposes. But in an article in the Deutche Schachzeitung Prof. Berger had in a kindly manner suggested that, composing as I did *sans voir*, it might be that I could not see these things as they should be seen. To me my vision seemed clear, but I could not disguise from myself that there might be something in what Prof. Berger said. Yet there was the fact that the Germans themselves were not of one mind on the question, and early in the discussion I had private expression of opinion strong in my favour from the Rev. J. Jespersen, the leading

No. XXIII.

By B. G. Laws.

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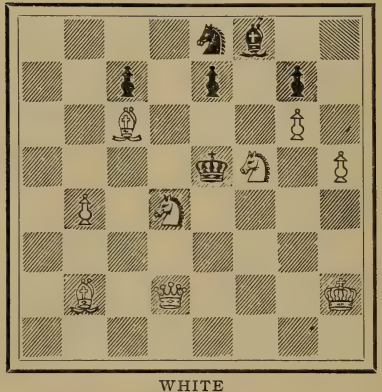

WHITE

White mates in two moves.

1. Kt e3, etc.

No. XXIV.*

By Godfrey Heathcote.

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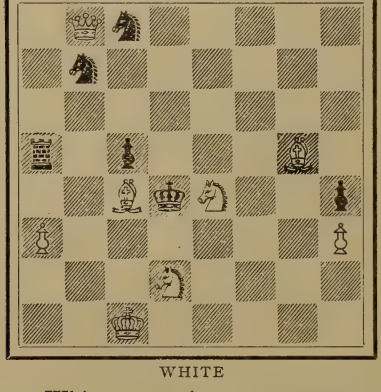

WHITE

White mates in two moves.

1. Kt d6, etc.

*This problem combines with four model mates an unusual amount of strategy. The perfect freedom from duals is also a noticeable feature.

Scandinavian composer, and Mr. Max J. Meyer, a problemist in whose judgment I have great confidence. Moreover, it happened that in the meantime Mr. Laws, who was aware of the existence of No. 114, having been one of the judges who gave it its prize, had published in his Problem World in the British Chess Magazine the three later problems, spoken of them in terms of praise, and made no suggestion that he saw that likeness which the Schachfreund and its supporters saw. All this was quite enough to make firm any faltering of faith in my power of perception in this direction. Nevertheless, the time seemed an opportune one to get the sentiments of some other of our authorities. I thereupon sought the views of Dr. Planck and Messrs. Godfrey Heathcote, George Hume and F. M. Teed, and had the gratification of finding my position entirely supported.

But I believe Mr. White has some data to give on this matter. So I shall leave it with the observation that it has been to me a "staggerer," of as much perplexity as King Charles the First's head was to poor be-dazed Mr. Dick, to follow the process of reasoning which saw equitable the slapping in the face of my problem because of its likeness to another or others of my own works, and the patting on the back of one of their own composers by awarding him honorable mention for a problem which, as admitted by its very motto, was borrowed outright from an old composition by Mr. H. Cudmore. A study of the diagrams Nos. XXI and XXII will prove interesting and suggestive.

OTHER EXAMPLES.

Many other cases could be cited to illustrate the difference between the foreign mind and ours on this question of originality. When, for instance, after publication was made of the award in which No. 53 was placed second, Herr Maximow drew attention in La Stratégie to the resemblance that problem bore to No. 25, an earlier prize-winner, it ought to have occurred to him that, inasmuch as both were American tourneys, the second following the first event within a comparatively short time, when the latter's prize-takers must have been fresh in the mind of the public, the American judges must have " taken stock," of the likeness before coming to a decision. Again, when Dr. Palkoska filed a caveat against No. 218 because of its resemblance to an earlier problem by Mr. Laws (see No. XXIII), he was evidently

No. XXV.

By V. Marin.

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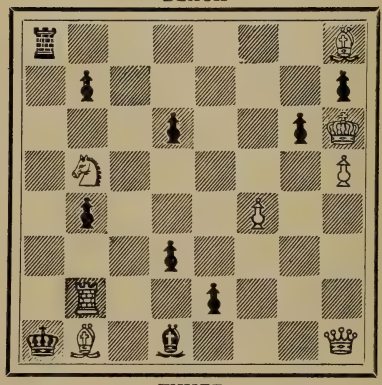

WHITE

White mates in three moves.

1. Qc6, P×Q; 2. Kt a3, P×Kt; 3. Rb8 mate, etc.

No. XXVI.

By V. Marin.

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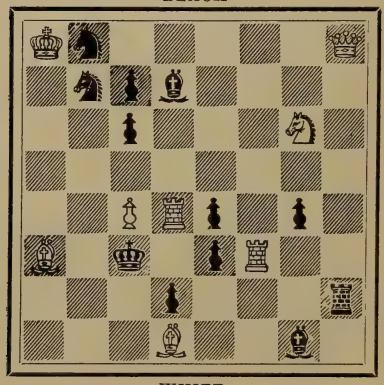

WHITE

White mates in three moves.

1. Kt f4, P×R; 2. Kt d3, P×Kt; 3. Rh4 mate, etc.

unaware of the fact that Mr. Laws himself was president of the court of three which sat in judgment on the problem, and if he had thought it was an unwarrantable infringement of his design its fate would have been settled then and there. I think it was Dr. Palkoska who shortly after adopted a similar procedure with regard to problem No. 220, again making the Laws problem the ground of his objection. The English judges, however, could not see eye to eye with the Bohemian, and the injunction was once more refused. But success crowned Dr. Palkoska's next essay in this direction. At his instance No. XXIV was, because of its likenesss to problem No. 218, ruled out of court in a tourney in the Hampstead and Highgate Express, the judge on this occasion, however, being a German, long resident in England. While there are points in common between the two problems, I have no hesitation in expressing the opinion that Mr. Heathcote's composition did not deserve this fate. Not only is it an improvement on problem No. 218, but it is also amply varied. I understand, however, that the judge himself did not consider the resemblance close enough to warrant absolute disqualification, but so great was his admiration of the Heathcote problem that he could not bring himself to see it in any position other than first. In this state of mind, he made a decree which was certainly sentimental, if not just. Feeling himself unable under the circumstances to give it the first prize, he gave it its *quietus* altogether, —a delightful quixotism truly, yet one for which we cannot help having a certain amount of sympathy. It may be noted here that Mr. Heathcote's problem is another instance of an accidental resemblance. Though published after No. 218 it was really composed before that problem, and was in no way inspired by it.

Dr. Palkoska does seem to be exceptionally keen in the quest for these problem likenesses. It was he who, during the course of publication of the entries in the Norwich Mercury's recent "King in the Corner" tourney (the problems on this occasion being inserted under their authors' names), raised an objection against an entry by Sr. Valentin Marin (No. XXV) because of likeness to an earlier problem (No. XXVI) by the same author. In reply Sr. Marin maintained that the idea was his and that he was quite within his rights to present it in a new and varied form. That the fact that, with all the evidence before them, Sr. Marin's English judges took his view of the matter is shown in the

No. XXVII.
By O. Nemo.
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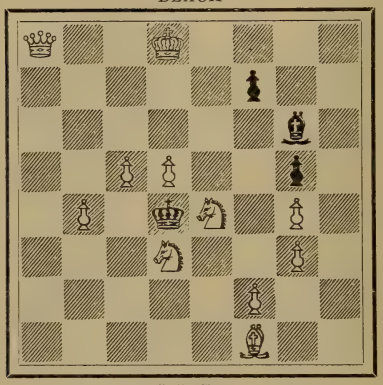

WHITE
White mates in three moves.

1. Kt e5, K×QKt; 2. Kt f6, K any; 3. Qa1 mate.
K×KKt; 2. Bg2+, K any; 3. Qa1 mate.
threat; 2. Kt f3+, K×Kt; 3. Pd6 mate.

No. XXVIII.
By E. Palkoska.
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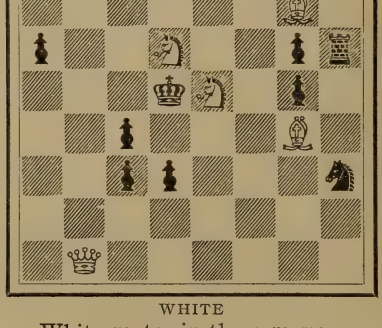

WHITE
White mates in three moves.

1. Kt c6, K×KKt; 2. Kt e4, Kd5; 3. Qb7 mate.
K×QKt; 2. Bf8+, Kd5; 3. Qh1 mate.
threat; 2. Kt e7+, K×Kt; 3. Qb4 mate.

problem was placed first. This example has an interesting bearing on the Schachfreund case, the problems being at once three-movers and by same author. The stand taken by Sr. Marin shows, too, that he must have sided with me in that controversy.

THE BEARING OF THE THEME ON ORIGINALITY.

It will be observed that the four Schachfreund problems as well as the two Marin productions, and, indeed, all those just referred to, have clear and well-defined designs. Now, it is a fact that problems embodying such ideas are much more likely to be accused of, and to suffer for, the want of originality than those presenting less marked and more conventional themes, and that, too, even though the former have been far less frequently employed, and are, therefore, really more original. And the explanation of this seeming paradox is a simple one. Problems with such pronounced plots are, by reason both of their piquancy and comparative fewness in number, the more easily remembered; and, by reason of their boldness of outline, more readily attract attention and invite and permit comparison. On the other hand, take the following problems, given as illustrative examples in an article which Mr. Laws contributed some years ago to the British Chess Magazine. As Mr. Laws pointed out, a study of the solution of these two problems will show that they are thematically identical, the only spark of novelty about them being the manner in which the different mating positions are brought about. Yet, plans such as these, exceedingly pretty, but not particularly brilliant, are met with in so many different forms and under so many different conditions that, in the confusion of very numbers, and unaided by any distinctness of outline, only a critic whose prestige gives him access behind the scenes, and who avails himself of the privilege, could have so successfully brought system out of chaos as Mr. Laws has here. Mr. Laws did not claim, nor am I pretending to claim now, that Nos. XXVII and XXVIII are not original enough as things go, but it will be patent to all, now that the picture has been drawn for them, that the likeness is striking indeed.

IMPROVED VERSIONS.

It seems to me that, in considering the originality of a position, too much stress is sometimes laid upon the question as to how far it is an improvement upon that with which it is

No. XXIX.
By F. M. Teed.
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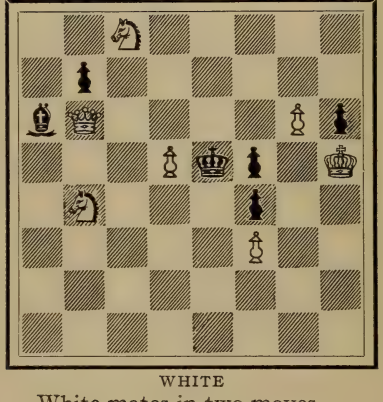

WHITE
White mates in two moves.
1. Qa7, etc.

No. XXX.
By N. Maximow.*
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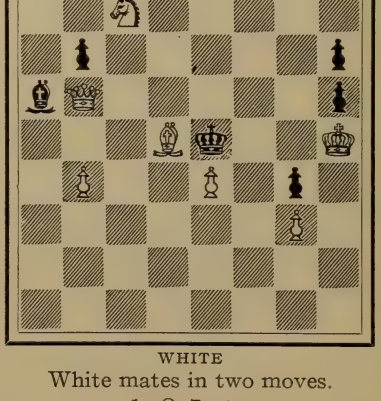

WHITE
White mates in two moves.
1. Qa7, etc.

*This position is given by me from memory. but I feel sure that at least it correctly expresses the sense of Herr Maximow s improvement. The position may be thus:—White: Kh5, Qb6, Kt c8 P's b4, d5, e4 f3 and g6; Black: Ke5, Ba6, P's b7, f4 and h6.

being compared. A mere improvement does not in itself constitute originality. There must be present something distinctly new, either in the form in which the idea is presented or in its amalgamation with other ideas. Indeed, a problem may discharge all the obligations of originality and yet be no improvement whatever on its nearest prototype, whereas a problem which is a clear improvement may lay no claim whatever to novelty.

In this connection, Herr Maximow, in an interesting contribution to the Schachfreund controversy, occupied a position which, I fancy, can hardly be supported by the laws of *meum* and *tuum*. If I understood it rightly, it was to the effect that a composer was perfectly justified in improving a brother-problemist's work and claiming it as his own, provided always that such improved position was not made use of for tourney purposes. In illustration of his view, Herr Maximow gave as a concrete example a well-known two-mover by Mr. F. M. Teed, accompanied by a diagram under his (Herr Maximow's) name, showing how by a slight re-disposition of the forces he could have made economical as well as pure a mate pure but non-economical. In every other respect the problems stood identical from key to close. Now, admitting that he did improve Mr. Teed's problem, surely in the structural change made in the position Herr Maximow in no way set upon it the seal of his individuality. But, while he would publish the improved position under his name, he would not, he said, think of entering it in a tourney. Small wonder, seeing that it would have been sent about its business in a very peremptory manner by any judge who had previous knowledge of the Teed problem. And if it deserves such a fate as a tourney competitor, what code of ethics would make righteous the claim to its possession at all? I cannot see the broad line which demarks the two things. Picture the effect of a doctrine which gives the young aspirant to problematic fame *carte blanche* to set out on an "improving" and commandeering crusade against well-known problems. I do not think Herr Maximow's view of this matter is shared by many. Certainly it is not by the veteran Loyd, for, strangely enough, in a recent number of Lasker's Chess Magazine we find him writing in a mildly protesting strain on this very subject, and capping his remarks by showing how he could improve a recently-published problem and asking, "What would problemists say if, by right of this suggestion or improvement, as some have termed it, I should lay any claim to authorship?"'

WHAT IS BLACK'S STRONGEST MOVE?

It is but natural that there should be one or two English problemists, not among those who lead public opinion or shape public thought, whose vision in the matter of problem similitude is, like that of the majority of the Continentals, bounded by a very circumscribed horizon. I am thinking now of my controversy some years ago with Mr. H. Cudmore as to the likeness between Nos. 138 and 139. The subject is mentioned here, however, not with the object of adding anything to what I then said in the British Chess Magazine as to the incontrovertible right of each of the problems to independent existence, but rather for the purpose of making a few remarks on a somewhat interesting question touched upon in the correspondence, and a question which I do not think has ever been dealt with at any length. It is, what is Black's strongest move in a problem? Mr. Cudmore contended that "the strongest move on the part of the defence is the one which exerts the most potent influence in compelling the strategy associated with the key move . . . the one that not only decides which way the key-piece must move, but also determines the very square it must occupy in its new position," while I maintained that Black's strongest move is that which demands White's best reply, the mainplay or leader. Problem No. 134 will afford an excellent illustration of the two positions. 1 . . . K takes R is the move "that not only decides which way the key-piece must move, but also determines the very square it must occupy in its new position." But clearly Black's strongest move is, not 1 . . . K takes R, but the seemingly inoffensive one of 1 . . . Pg4, since that move "exerts the most potent influence" over the whole position, and calls upon White to make his supreme effort, namely, the subtle and unlooked-for rejoinder 2. Qh6. The fact is Mr. Cudmore amusingly enough looked at the matter from a standpoint before the keymove is made, when Black's move is merely an imaginary one; but after the opening coup, when it really becomes Black's turn to play, the whole aspect of the situation may be changed, and what was Black's strongest move before White has played may afterwards be the very weakest on the board. For instance, it is easy to conceive a three-mover with a short variation, to meet which the key-move is determined in the manner described by Mr. Cudmore. Yet if after the key, Black were to make that move, and thus give White the

opportunity of mating in two instead of three moves, certainly that would be absolutely Black's weakest move. But the nail of proof of the unsoundness of Mr. Cudmore's position is driven home by the fact (a) that Black's strongest move may become possible only when the key is made, and clinched by the fact (b) that after the key the move which forced and fixed it, in the manner mentioned by Mr. Cudmore, may become an impossible one! As to (a), take problem No. 157. Black's strongest move is certainly 1 . . . P takes Q, not in the mere fact of the capture of the Queen, but because it checks White's attack in the most emphatic manner and creates the most decisive disruption of his plans, and to overcome it White is put most on his mettle. Then, as to (b), an excellent illustration is afforded in Herr Feigl's two-mover, No. XVI. Beyond the shadow of a doubt it is the possible machination of the Black Knight on e4 that "not only decides which way the key-piece must move, but also determines the very square it must occupy in its new position." But the key pins the Sable Knight, and thus Mr. Cudmore's "strongest move" ceases to exist. So also would be the case in a "give and take" key, such as that in No. 114, and, indeed, any key that cuts off a flight square from the Black King.

Mr. Cudmore's theory is not without a certain amount of force, and is true in some particular cases. But, when this is so, it will be found to apply equally as well to the other view. Dr. Galitzky's two-mover, No. XVII, illustrates this. Black 1 . . . B takes R is the move which determines the key, and it is clearly also the move which calls for White's best continuation. I think the simple claim that Black's strongest move is that which demands White's best reply must be logically sound in all cases. Of course, there might be two or three moves on this principle of equal strength and importance.

MY CONTEMPORARIES.*

In the early part of these pages I gave a few of my favourite problems, and before concluding I would like to enlarge upon this by making special reference, necessarily in the tersest terms, to some of those composers whose works have impressed me most, or whose names have been longest and most prominently before me during my delightful sojourn in the fairyland of problem lore.

*In speaking here of English composers I am doing so without any knowledge of the sentiments expressed by Mr. A. C. White in his recent articles in The London Weekly Times.

No. XXXI.

By Godfrey Heathcote.

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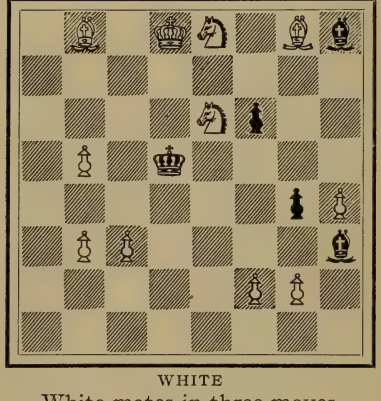

WHITE

White mates in three moves.

1. Kt d6; if 1. Pf5, 2. Kt e4, etc.; if 1. Ke5, 2. Kt f5, etc.; if 1. Pg3, 2. Pc4, ch., etc.; if 1. other, 2. Kt f8, dis. ch., etc.

No. XXXII.

By B. G. Laws.

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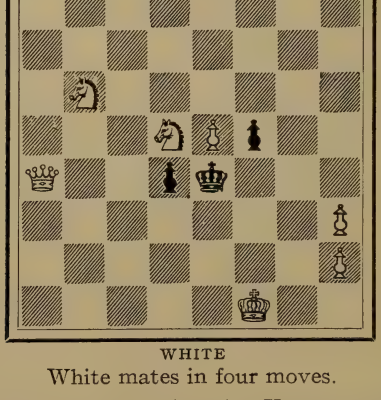


WHITE

White mates in four moves.

1. Qc6; if 1. Pd3, 2. Kt c7 dis. ch., K moves; 3. Kt c4 or e6 ch. acc., etc.; if 1. Pf4, 2. Qg6 ch., K×P; 3. Kt b4, etc., etc.

In the first place, let me pay homage to the "Queen of Chess," and say how entirely I share the world's admiration of that gifted lady, Mrs. W. J. Baird. Passing to the sterner sex, the rare brilliance of Mr. T. Taverner's two-movers when that composer's star was at its height makes noticeable and regrettable indeed his long absence from the Chess firmament, brought about by what I may, perhaps, be permitted to term his self-wrought obscuration. But I do not think Mr. Taverner's best work equals that of Mr. P. F. Blake, whom, indeed, I regard as the greatest two-move composer the world has known. The deftness with which he handles the more complex and tangled two-move schemes is simply wonderful. Mr. Blake is also the author of some notable three-movers, and, if he maintains his strength, his future place among English composers will be no uncertain one. Exceptionally happy in the construction alike of two- and three-movers, Mr. Godfrey Heathcote is, uniting the two lengths of problem, my present favourite English composer. There is in Mr. Heathcote's compositions a delicacy and grace both of design and work which can never fail to charm and impress the solver. I have already had occasion to show Mr. Heathcote in different moods as a bi-move strategist, and here is a three-mover for the equal of which, as a problem where White's major forces consist only of two Bishops and two Knights, I do not hesitate to hazard the opinion that one would search the world in vain. The companion problem by Mr. Laws is certainly England's best four-mover of modern times, and, perhaps, *ipso facto* of all times. As a composer of direct-mates of all lengths, sui-mates, puzzles, etc., Mr. Laws stands easily at the head of all English composers. In speaking of my association with Brief, I referred to Mr. John Keeble as a self-mate specialist. To his and Mr. Laws' names I must add that of Mr. George Hume, who has also done splendid work in this class of strategy. Dr. C. Planck seems to have suspended his explorations of Caïssa's mines, but he is already the possessor of a very fine collection of three-move gems, interspersed among which are several two-move beauties, and two or three attractive four-movers. I have very kindly feelings for Mr. George J. Slater, not only because of the most acceptable character of his work as an all-round man, but also by reason of long association. Both Mr. Laws and I found Mr. Slater a well-known figure in the Problem World, and even now he occasionally shows himself as fresh and

facile as ever. No other English composer has this record. Not forgetting to make passing mention of some two-movers by Mr. R. G. Thompson, and expressing my great and sympathetic admiration of that genius Mr. H. F. W. Lane, I come to the welcome more recent additions to England's votaries of the Art. Of these, Mr. F. W. Wynne has surely made the most triumphant entry, and seems determined to continue making his presence felt. Of the rest, I think I see most promise (and it is abundant) in the works of Messrs. C. Vincent Berry and H. D'O. Bernard.

On going to the Continent the first names that greet me are those of Herr Conrad Erlin, the Austrian past-master, and M. Émile Pradignat, who of French composers may almost be termed "the only." Both Herr Erlin and M. Pradignat were composing problems and winning prizes long before I saw the light of Chessic day, and still the name of one or the other is seldom or never absent from the roll of honour of an important international tournament. Such staying powers is without a parallel, except, indeed, in the case of Herr Ottmar Nemo, another Viennese crack, whose name mingles closely with that of Herr Erlin. But for the past decade or so the most prominent name on the Continent has been that of Herr Maximilian Feigl, another and a younger Austrian master. Herr Feigl can, I believe, show no four-movers of the character of those which the composers I have just named could produce from their portfolios. He has made his mark rather in the construction of three-movers and two-movers (of their *generi*). Time was when it would have been impossible to toast Bohemia's composers without coupling the names of Herren J. Dobrusky, J. Pospisil and G. Chocholous. These problemists are, however, not so conspicuous as they were of yore. Indeed, Herr Pospisil seems to have become quite an extinct force. But Bohemia is still represented by a most brilliant array of talent, the works of the present active exponents, however, being of such even excellence that I would not like to single out any particular name. The three-movers born of the brain of Sr. Valentin Marin, facile princeps of Spanish composers, have a great attraction for me, and, indeed, it would appear, for all problemists. These three-movers, though faultless in finish, are not, strictly speaking, modern compositions, seeing that they consist mostly of single-theme positions. But these themes are remarkable for their originality, depth and piquancy, and, in this respect

Sr. Marin occupies a unique place in problemdom. Herr J. Fridlizius, of Sweden, has not, I believe, evolved a very large number of problems, but I have seen two or three three-movers of his which struck me with more than the usual force. Very much the same may be said of some two- and three-movers by Dr. A. Galitzky, who seems to me to be the most ingenious of the composers who hold allegiance to the Czar of all the Russias. I do not mean to depart from Europe until I have found my way to Svendborg, Denmark, shaken the Rev. J. Jespersen heartily by the hand, told him that for no foreign problemist have I felt so much friendly regard, and thanked him for the pleasure his problems have so often afforded me.

Crossing the Atlantic, my thoughts are focussed straight upon Mr. H. W. Barry, undoubtedly the greatest genius that has for many a year arisen in the United States. But America cannot claim Mr. Barry as entirely her own, seeing that he was ushered into this world in the Emerald Isle, and under the British flag. Is Mr. Barry destined, like many another brilliant composer, to flash like a meteor across the Chessic sky and disappear forever? If not, and if he continues as he has begun, both in regard to quantity and quality of work, looking into the folds of the future, I see him occupying a place in public estimation bordering very near upon that now held by those marvellous men, Messrs. Samuel Loyd and W. A. Shinkman.

Journeying to the Antipodes, I find in South Australia and in the person of Mr. Arthur Charlick, Australia's gayest and boldest Problem Knight. Its most finished artist is, however, I think, Mr. F. A. L. Kuskop, of New Zealand. But Mr. Charlick may acquire Mr. Kuskop's technique. Can the positions be reversed?

Lastly, and coming back to this quarter of the globe, there is in the West Indies a composer whose work has about it the unmistakable ring of the true metal. He is Mr. Arthur P. Silvera, of Richmond, St. Mary, Jamaica.

CONCLUDING REMARKS.

One who has been as I have, so long and closely identified with the proceedings of the Problem World must from time to time have seen positions assumed and opinions expressed which did not commend themselves to his judgment, and in order to express here my own views with regard to some of

these I have had to bring forward and contest those to which I have found myself opposed. Then, relying as I have had to almost entirely upon my menory, not only for illustrative diagrams, but also for facts and data, it is but natural that I should have dealt in the main with matters connected with my own problems, and used these as the text for my remarks. Nevertheless, I do not think it can be said that in a single instance the question introduced and discussed has been barren of interest or importance, and that the spirit of contention or the personal element has been unnecessarily present in these pages.

If I have occasionally expressed myself with too much emphasis, the reader must blame my unbounded enthusiasm on behalf of the Art which I love so well, and which has been so great a solace and a comfort to me. If, on the other hand, I have at times rambled on or given inexpressive tongue to my thoughts, the difficulties under which I have laboured will, perhaps, be remembered, for this is more than a mere figurative "Talk with the Reader," since I have been speaking to him through my brother, who has written this at my dictation. And here let me say that since my loss of sight my brother has acted as my amanuensis, and that those who have done most for me in the way of reading and keeping me supplied with problems for the purpose of solution, etc., are my father (now in his eighty-first) and my mother (now in her seventy-seventh year).

During my career I have been engaged, as was, perhaps, to be expected, in three or four literary controversies, on one or two of which occasions I fear my zeal may have carried me too far, and conveyed the impression that there is in my brain an undue development of that region where Phrenologists tell us "Combativeness" is to be found. If this means a readiness to resent what he believes a wrong, an impulse to defend with all the force at his command a position he believes to be right, then that impression has not been altogether incorrectly formed. But, be that as it may, all I can say is that I am sure there is more than a counterbalancing development in the region of "Benevolence," and, the tilting of literary lances over, I have been left with a sinking of the heart lest I should have said aught that might have caused my opponent pain, in the thought of which I have metaphorically given myself a good mauling. If these lines should meet the eyes of those concerned, I must ask them to believe this, to

accept the assurance of my regret, to take the hand I now hold out, and to think of me as kindly as they did before the controversies were entered into. My day is surely nearing its close, and I would like to be at peace with all my brother problemists, the sound of the name of each of whom has, as the sight once had, something like a magnetic influence over me.

A few more words about myself as a problemist. As a solver, I have had no prejudices whatever. I greatly admire self-mates, and find pleasure in "Twentieth Century Retractors," puzzles, and extravaganzas of all kinds. Yet these can never replace in my esteem the direct-mate, of which I dearly love the two-mover, have due regard for the four-mover, but find in the three-mover the happy mean of substantial and enjoyable mental pabulum. As a composer, perhaps the comparatively small number of my compositions may in some measure be explained in the fact that for the past twenty years or so I have not been physically strong, a condition which has grown worse year by year until it can now be said that I am the very antithesis of physically strong. The consequence of this has been that too often all life and energy have been crushed out of me, and I have required an incentive to nerve me into making an attempt at composing at all. That incentive I have found most in tourney competitions. Then, I have always placed before myself a very high ideal, and generally, in prospecting a position, if it does not give promise that pleases me, my interest in it soon ceases, and, with the loss of interest, follows the loss of energy, the result being that what in many cases a little more labour might have made a passable production is altogether abandoned. Of course, I am aware that exceptions are plentifully present throughout my problems, but what I have stated has been too much the rule with me, and my mind is the Hades of numbers of such blighted conceptions. But, when the position fills my fancy, never could composer be more absorbed in his work, never did composer find more delight in it. The fires within me seem to burn with a white heat; I am, as it were, metamorphosed into a new being, and temporarily enchanted out of my surroundings into others where the hunger of the heart is appeased and the thirst of the soul assuaged. And my heart has often hungered, my soul been athirst; for I came into the Chess World at that period of one's life when one dreams bright dreams of the future, wreathes one's hopes

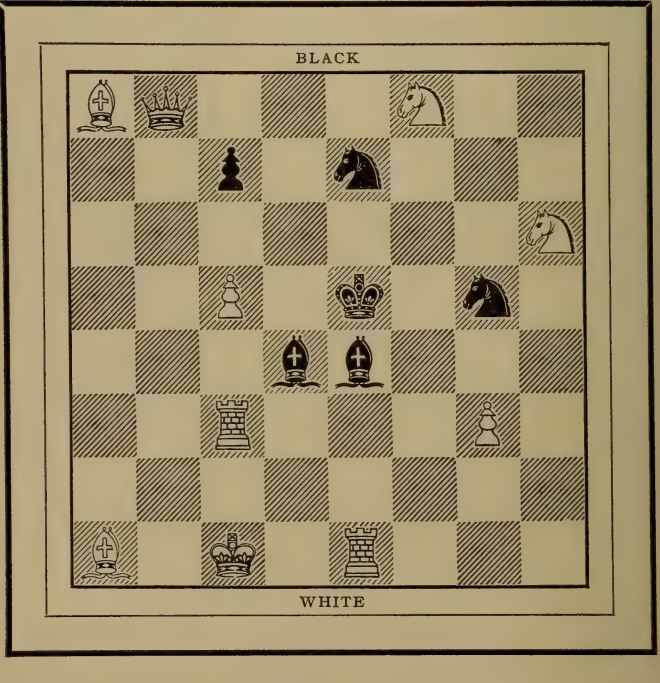
with fondest flowers, and these dreams soon faded, the flowers withered away—all save those associated with Chess, which dreams have become brighter and more bright, which flowers have bloomed fairer and more fair with the passing years. And thus has it been left to this glorious game, not only by means of its own fascinations, but in the joys incidental to my connection with it, its periodicals, its works, the many charming friends and correspondents it has brought me, to do so much towards transforming a world dark and sad into a world bright and glad.

Chess Lyrics

1887–1905

No. 1.

Competitor in Mirror of American Sports, 1886.



White to mate in two moves.

No. 1.

SOLUTION:

1. Qd8,	Kf6;	2. Q×B mate.
	Kt f5;	2. Kt g4 mate.
	QKt else;	2. Q×KKt mate.
	Kt e6;	2. Kt d7 mate.
	KKt else;	2. Q×QKt mate.
	BxP;	2. R×B mate.
	BxR;	2. B×B mate.
	B else;	2. QRe3 mate.
	Pc6;	2. Qd6 mate.

No better statement of the value of problem solving, and consequently no better introduction to these notes, can be quoted than a paragraph from a memoir of Steinitz in the Jamaica Gleaner, 1900, by Mr. Mackenzie himself.

"One interesting trait in Steinitz's chess character was his warm admiration for and strong advocacy of problems, the 'Poetry of Chess.' He was no composer himself, but a very expert solver; and on one occasion signalized his interest in the art by taking part in a problem solution tournament. This fact is worthy of passing notice, because there are those who affect 'to see no good' in problems, and depreciate their study on the hypothesis that it has a prejudicial effect on the power for play over the board. This is a most mistaken notion; for the very contrary is the fact, and the study of problems is bound to improve one's practical play. It will be generally found, however, and it is a rather curious coincidence, that those who preach that fallacious doctrine know nothing whatever of problems. They have never journeyed through the fairyland of problem lore; nor, indeed, have they the capacity to understand or appreciate its delights. They are, in fact, so many chessical gradgrinds. With souls that cannot soar into the infinite of chess, they are dead to the spirit of its poesie. The homely aphorism 'you cannot make a silken purse out of a sow's ear' aptly fits their case; and when he who held the sceptre of the chess world for over a quarter of a century paid such high tribute to the charm and worth of problems, the apostles of that other faith may well be allowed to revel in the luxury of their own benighted belief."

No. 2.

Competitor in Mirror of American Sports, 1886
"Sunny South."

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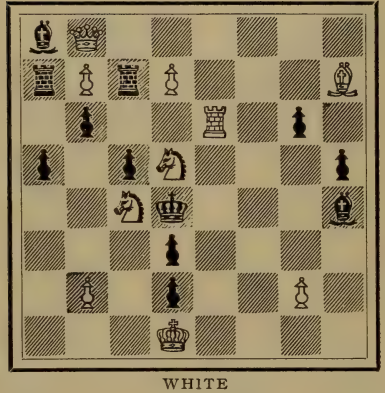

WHITE

White to mate in three moves.

No. 3.

Competitor in Montreal Gazette, 1887,
"The Things we Love may Change."

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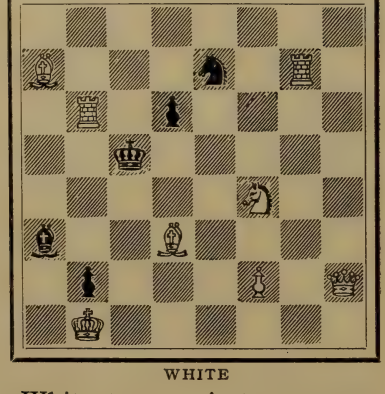


WHITE

White to mate in two moves.

No. 2.

SOLUTION:

1. Qg8, KxKKt; 2. R×KKt P+, Kd4;
3. Rd6 mate.
2. R×KKt P+, Ke4;
3. Rg4 mate.
KxQKt; 2. Kt c3, Kb4;
3. R×QKt P mate.
2. Kt c3, Kd4;
3. Re4 mate.
threat; 2. Q×P, KxQKt;
3. Q×P mate.
2. Q×P, K×KKt;
3. Qe4 mate.

No. 3.

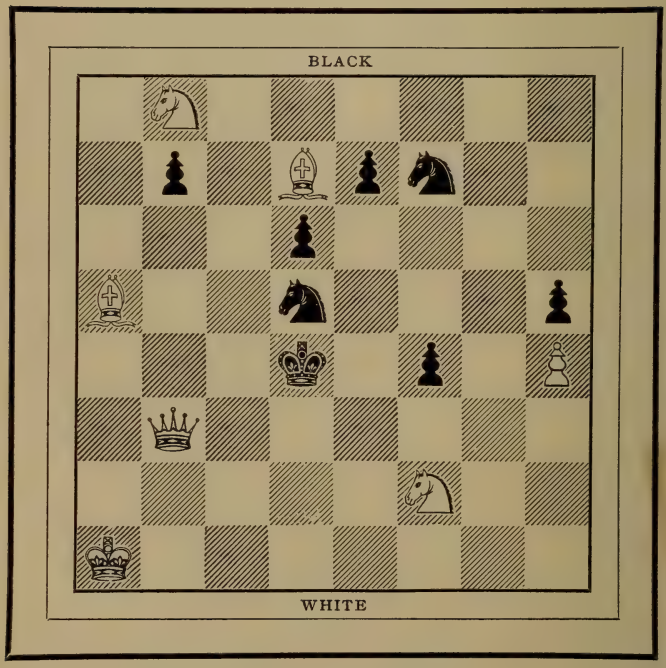
SOLUTION:

1. Qh8, Kt c6; 2. Rb5 mate.
Kt d5; 2. Kt e6 mate.
Kt else; 2. Rc7, mate.
Kd4; 2. Rg5 mate.
Bb4; 2. Ra6 mate.

No. 4.

Fourth Prize in Illustreret Aret Om Tourney, 1886-7.

"Tonjours le Même."



White to mate in three moves.

No. 4.

SOLUTION:

1. Be6,	Kt e5;	2. Qc3+, Kt ×Q;
		3. Bb6 mate.
	Ke5;	2. Kt d7+, KxB;
		3. Qh3 mate.
		2. Kt d7, Kd4;
		3. Qd3 mate.
	Pf3;	2. Q×Kt+, Ke3;
		3. Qd2 mate.
	Kt P any;	2. Kt c6+, Kc5;
		3. Q×Kt mate.
	Kt b4,	2. B×Kt, Ke5;
		3. Bc3 mate.
		2. B×Kt, else;
		3. Qc3 mate.
	Kt d8;	2. Kt d7, Kt b4
		3. Bb6 mate.
		2. Kt d7, else;
		3. Qd3 mate.

However old may be the idea of giving mate diagonally with Q or B, while the other two diagonal squares are blocked by Black Knights—this mate is always a pleasing one; and when as here the mate is duplicated on totally different squares and with the Black King beleaguered by a totally different set of white men, it lends to a problem a truly individualistic sparkle.

No. 5.

176 Brooklyn Chess Chronicle, November, 1885.

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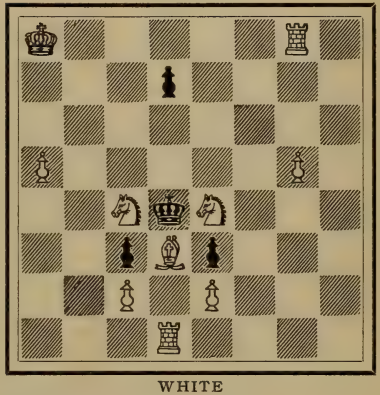

WHITE

White to mate in three moves.

No. 6.

Contributed to Brooklyn Chess Chronicle, February, 1886.

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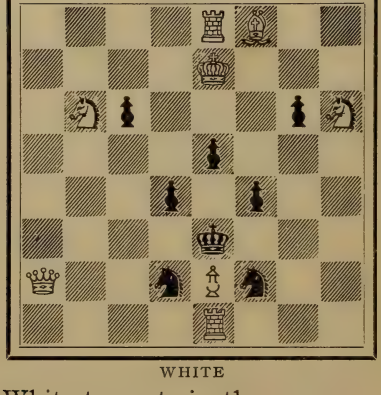

WHITE

White to mate in three moves.

No. 5.

SOLUTION:

1. Rd8, Pd5; 2. Rd2, BP×R;
3. Pc3 mate.
2. Rd2, KP×R;
3. Pe3 mate.
Kd5; 2. R×P+, Kc6;
3. Kt e5 mate.
2. R×P+, Ke6;
3. Kt c5 mate.

No. 6.

SOLUTION:

1. Qe6, Ke4; 2. Q×KP+, K×Q;
3. Kf7 mate.
Kt d3; 2. Kt g4+, Ke4;
3. Q×Kt P mate.
Kt f3; 2. Kt c4+, Ke4;
3. Q×BP mate.
threat; 2. Q×KP+, KKt e4;
3. Kt g4 mate.
2. Q×KP+, QKt e4;
3. Kt c4 mate.

The chief merit of the position is the clever way in which cooks are prevented. The afterplay is pretty, but there is an unfortunate, although interesting, dual after 1,. . . Pe4; the intention was to continue 2. Qe5, which gives six mates on the third moves, but White may also move 2. Q×KP+, offering the Queen to triple sacrifice. The great weakness of this problem, a weakness shared by all really symmetrical positions, lies in the obvious nature of the key-move.

No. 7.

Contributed to Jamaica Gleaner, 1886.

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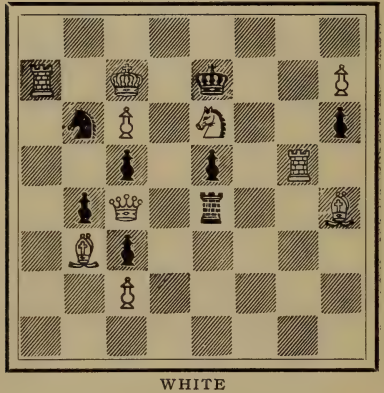

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Sui-mate in seven moves.

No. 8.

No. 396 in British Chess Magazine, January, 1887.

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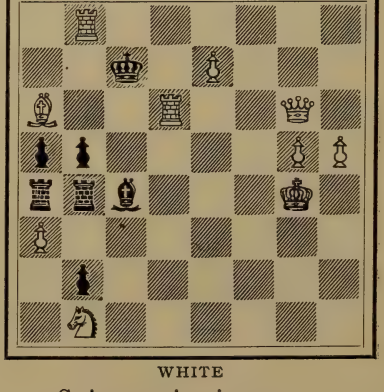

WHITE

Sui-mate in six moves.

No. 7.

SOLUTION:

1. Rg7+, Ke8;
2. Rg8+, Kf7;
3. Kd6+, Kt d7;
4. Kt f4+, R×Q;
5. Kt g2, P any;
6. Kt e3, P any;
7. Kd5, Rd4 mate.

No. 8.

SOLUTION:

1. Rb7+, Kc8;
2. Rb6+, Kc7;
3. Rd7+, K×R;
4. Rb7+, Kc8;
5. Qc2, R moves;
6. Qf5+, Be6 mate.

No. 9.

1147 Detroit Free Press.

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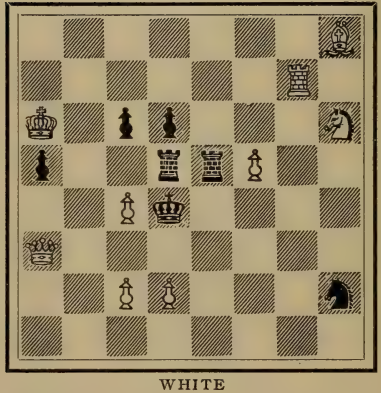

WHITE

White to mate in two moves.

No. 10.

Competitor in Elmira Telegram, 1882.

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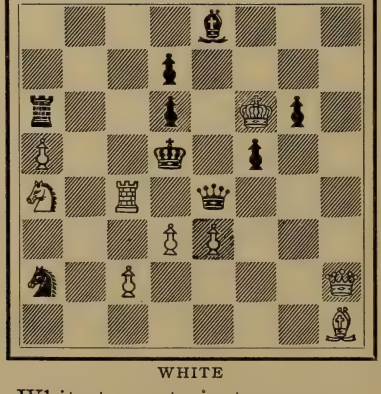


WHITE

White to mate in two moves.

No. 9.

SOLUTION:

1. Pc5,	Kc4;	2. Qc3 mate.
	R×QBP;	2. Qd3 mate.
	Ke4;	2. Qe3 mate.
	Pa4;	2. Qb4 mate.
	Kt any;	2. Rg4 mate.

No. 10.

SOLUTION:

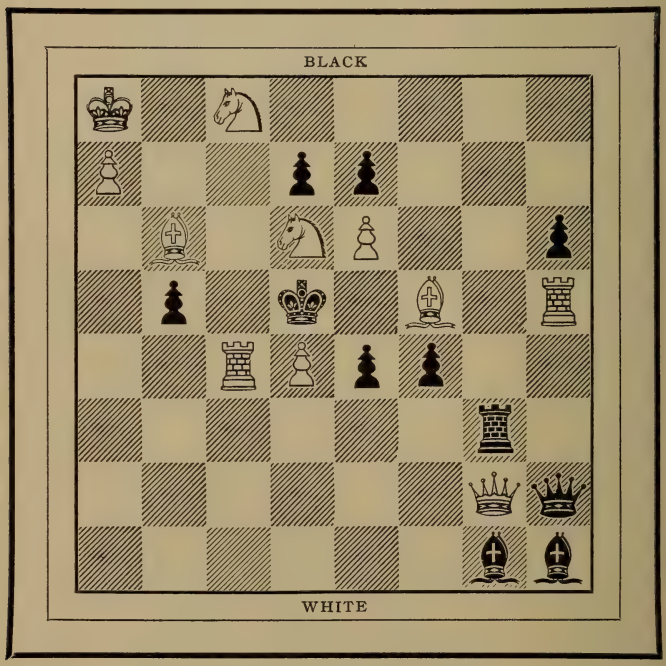
1. Qh7,	Pg5;	2. Qf5 mate.
	Pf4;	2. B×Q mate.
	Bf7;	2. Q×B mate.
	Kt any;	2. Kt c3 mate;
	Rc6;	2. Rd4 mate.
	R else;	2. Kt b6 mate.
	Q×B;	2. Q×Q mate.
	Q else;	2. B×Q mate.

The competition in which this 2-er was entered was for positions restricted to the exact pieces here employed.

No. 11.

From the unfinished Tourney of the Brooklyn Chess Chronicle. 1887.

"Weary of Breath."



White to mate in two moves.

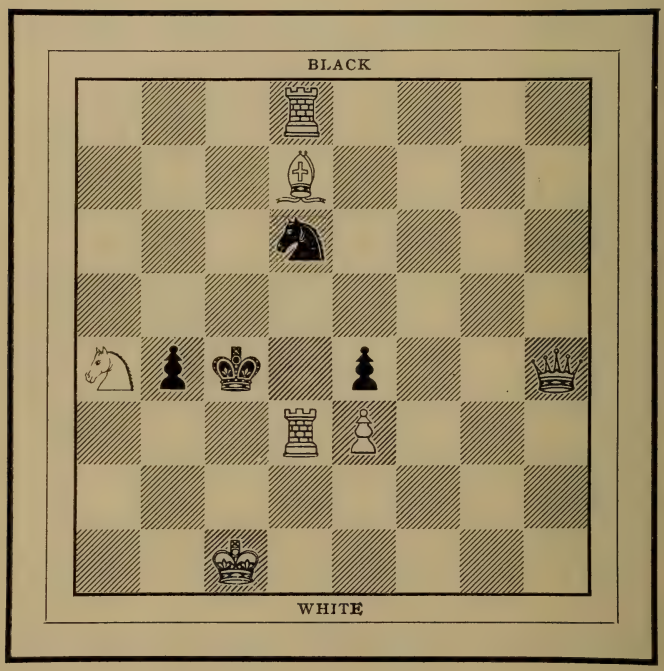
No. 11.

SOLUTION:

1. Qa2, Q×Q;	2. Bg4 mate.
Rb3;	2. Bh3 mate.
Bf2;	2. Rc3 mate.
Be3;	2. Rc2 mate.
B×P;	2. Rc5 mate.
Pb4;	2. Qa5 mate.
P×R;	2. QxP mate.
P×Kt;	2. Kt e7 mate.
P×P;	2. Be4 mate.

No. 12.

Contributed to Northern Figaro, 1887.



White to mate in two moves.

A graceful two-mover, similar in strategy to the Kentish Mercury Prize Winner of 1898 (No. 135.); though the latter position is somewhat more elaborate and contains two knight mates which are here missing.

A very interesting attempt to build a three move problem from this pretty two-move theme, occurs in one of Mr. Mackenzie's unsound entries in the B. C. M., Andrews Memorial Tourney. Were it not for an unfortunate cook by 1. Kt b2+, we should have an excellent three-mover, differing from the Brooklyn entry simply by the six added pawns. Besides having after 1,. . .Pg4 a variation identical with the solution of the 2-er, there are in the 3-er several other interesting lines of play, notably when the W. R. is captured. Before deciding to be satisfied with clothing an idea in a given number of moves, especially in two, young composers, and many an experienced one too, cannot study too carefully the advantage of developing the idea in a longer mould. Nothing is more fatal to self-mate, as well as direct-mate strategy than the inartistic addition of a useless move or two to the solution of a problem, and indeed self-mates have not as yet shaken themselves quite clear of what was the universal failing of old-style direct mates. Nothing, on the other hand, is more pleasing than to find in a three or four move position, artistically blended with other lines of play, some clever theme which in two or three moves respectively is beginning to be over familiar.

No. 12a.

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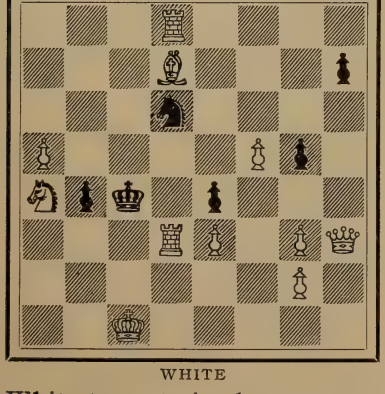


WHITE

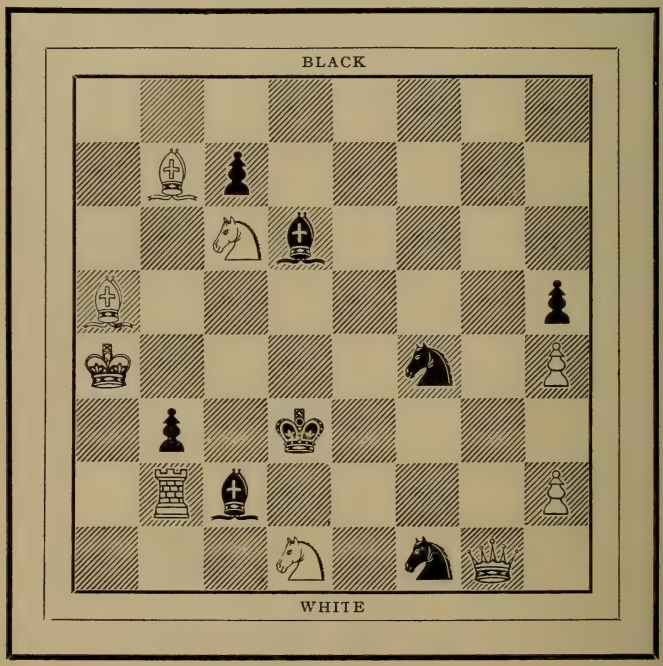
White to mate in three moves.

No. 13.

Competitor in Gazetta Litteraria, 1887-8.

"Quis Separabit."

Judges: E. Orsini, C. Salvioli, G. B. Valle.



White to mate in three moves.

No. 12.

SOLUTION:

1. Qh6, K×R; 2. Bb5 mate.
P×R; 2. Qe6 mate.
Kt b5; 2. Be6 mate.
Kt else; 2. Qa6 mate.
Pb3; 2. Rd4 mate.

No. 12a.

SOLUTION:

1. Q×P, Pg4; 2. Qh6
P×R; 2. Qg8+
K×R; 2. Bb5+
Kt e8; 2. Be8
Kt else; 2. Kt b2+
Also Kt b2+

No. 13.

SOLUTION:

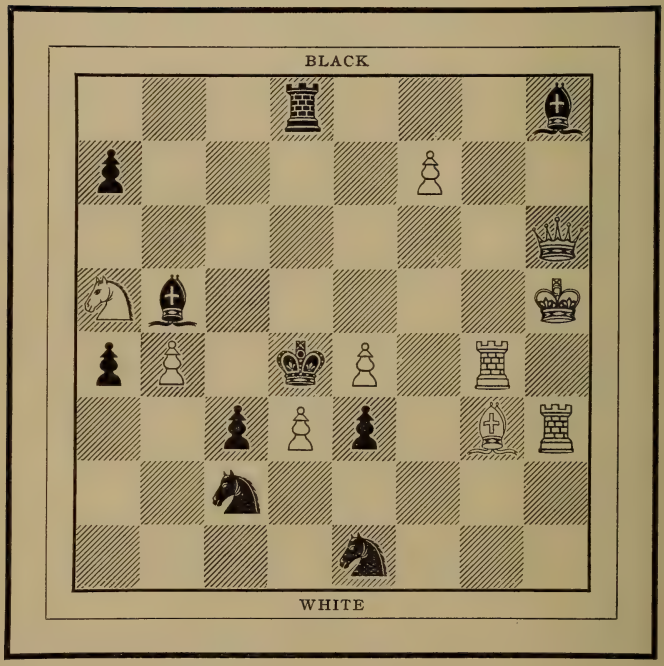
1. Qc5, Ke2; 2. Qb5+, Kf3;
3. Kt e5 mate.
2. Qb5+, Kt d3;
3. Q×P mate.
2. Qb5+, K×Kt;
3. Q×Kt mate.
Ke4; 2. Kt f2, Kf3;
3. Kt d4 mate.
B×Q; 2. Kt e5+, Kd4;
3. Bc3 mate.
2. Kt e5+, Ke2;
3. Bf3 mate.
KKt any; 2. Qe3+, Kc4;
3. Qd3 mate.
QKt any; 2. Qd5+, any;
3. Ba6 mate.

Although the judges rated this as the second best problem in three moves of the tourney, it was thrown out of contest because its companion two-mover was unsound.

No. 14.

First Prize, Northern Figaro, 1887-88.

Judges: The Solvers.



White to mate in two moves.

No. 14.

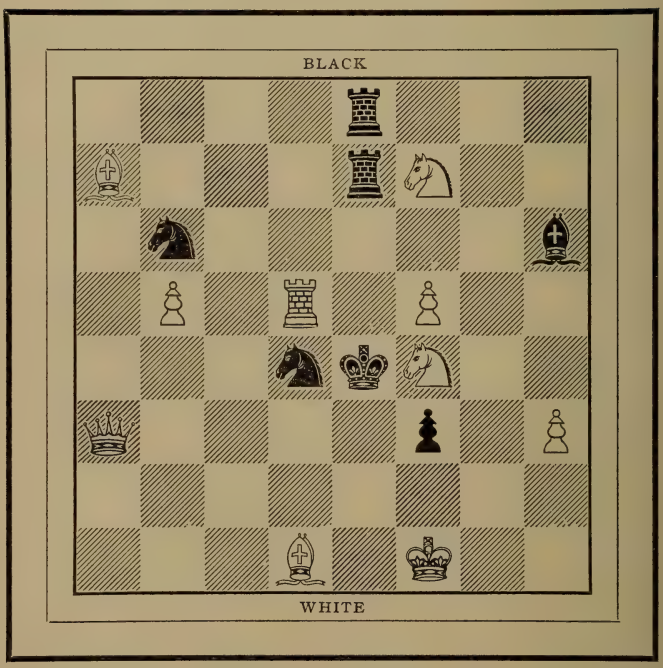
SOLUTION:

1. Bb8,	Be5;	2. Ba7 mate.
	KB else;	2. Q×B mate.
	B×P;	2. Kt f3 mate.
	Be8;	2. Q×B mate.
	Bd7;	2. Qd6 mate.
	QB else;	2. Kt c6 mate.
	Rd5;	2. Pe5 mate.
	Pa6;	2. Qb6 mate.
	Pa3;	2. Kt b3 mate.
	Kt any;	2. Q×P mate.
	Pe2;	2. Kt ×Kt mate.

No. 15.

Second Prize, Northern Figaro, 1887-8.

Judges: The Solvers.



White to mate in three moves.

No. 15.

SOLUTION:

1. Kt h5,	K×R;	2. Kt f6+, Kc4;
		3. Kt d6 mate.
	Kt ×R;	2. Q×P+, Kt ×Q;
		3. Bc2 mate.
	Re5;	2. Kt d6+, K×R;
		3. Kt f6 mate.
	Be3;	2. B×P+, K×B;
		3. Kt g5 mate.
	else;	2. B×P+, Kt ×B;
		3. Qd3 mate.

"The problem shares with several of Mackenzie's best productions the characteristic feature, that the principal threat is not readily perceived as such, and is by no means easy to work out. Here the obvious defences have equally obvious replies—except perhaps 1 . . . Kt xR, which gives occasion for a pretty Q sacrifice. But the threat continuation 2. BxP, which yields a rather commonplace result in other cases, is very piquant after 1 . . . Be3, and gives rise to a pretty pin-mate. As for the key, though it is seen readily enough that the Knight at f4 must move, the right square for it is not likely to be found without some trouble."

Professor Upendranath Maitra, Nov. 5, 1903.

No. 16.

Competitor in Northern Figaro, 1887-8.

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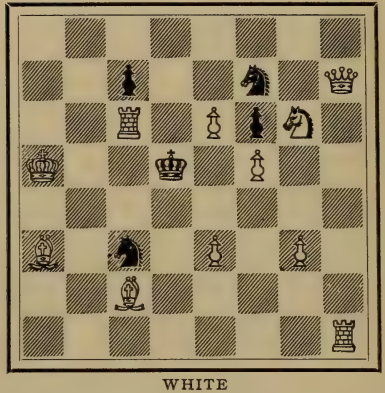

WHITE

White to mate in two moves.

No. 17.

Competitor in Pen and Pencil Tourney, 1888.

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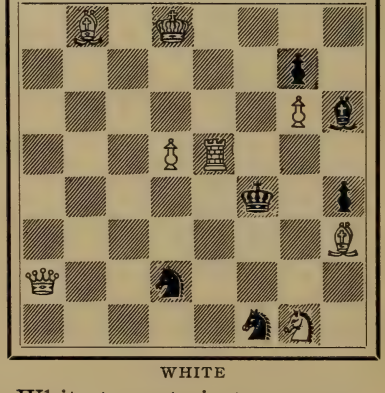


WHITE

White to mate in two moves.

No. 16.

SOLUTION:

1. Rc1, K×R; 2. Be4 mate.
Kt d6; 2. Rc5 mate.
Kt e5; 2. Kt e7 mate.
KKt else; 2. Qd7 mate.
Kt e4; 2. Bb3 mate.
QKt else; 2. Qh1 mate.

No. 17.

SOLUTION:

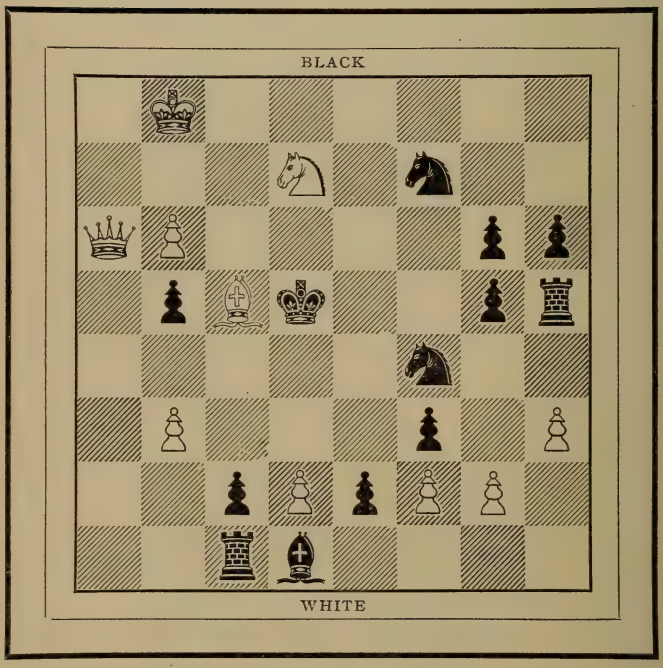
1. Qa7, Kg3; 2. Rg5 mate.
Bg5+; 2. Re7 mate.
Kt e4; 2. Rf5 mate.
Kt f3; 2. Kt e2 mate.
QKt else; 2. Qf2 mate.
KKt any; 2. Qe3 mate.

No. 18.

First Prize, Scottish Chess Association, 1888.

"The Double Star."

Judge: E. N. Frankenstein.



White to mate in four moves.

No. 18.

SOLUTION:

1. Qc8, Pb4;
   2. B×P, Ke6;
      3. Qc4+, Kf5;
         4. Pg4 mate.
      3. Qc4+, K×Kt;
         4. Qc8 mate.
   2. B×P, Kt d6;
      3. Kt f6+, Ke5;
         4. Bc3 mate.
      3. Kt f6+, Kd4;
         4. Qc3 mate.

   P×P;
   2. Kt f6+, Ke5;
      3. Bd4+, K×B;
         4. Qc3 mate.
      3. Bd4+, Kd6;
         4. Qd7 mate.

   Ke4;
   2. Qc6+, Kd3;
      3. Q×KBP+, K×P;
         4. Bb4 mate.
      2. Qc6+, Kt d5;
         3. Q×Kt P+, Kf4;
            4. Pg3 mate.

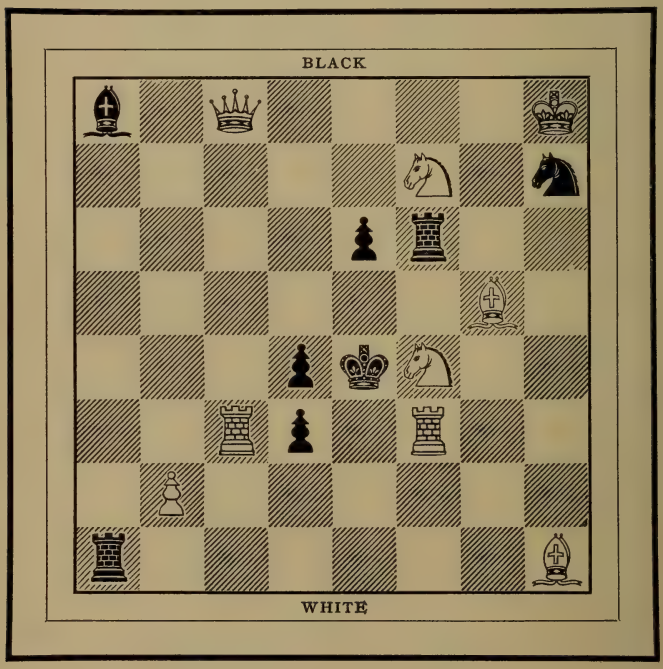
   Ke6;
   2. Qe8+, Kd5;
      3. Pd4, any;
         4. Kt f6 mate.

No. 19.

Second Prize in Second Tourney, St. John Globe, 1888.

"While the Bloom is on the Rye."

Judges: J. C. J. Wainwright, S. Loyd, W. A. Shinkman.



White to mate in two moves.

No. 19.

SOLUTION:

1. Kt h5,	Ra2;	2. R×R mate.
	Rb1;	2. Q×B mate.
	Bb7;	2. Q×B mate.
	Bc6;	2. Q×B mate.
	Bd5;	2. Kt g3 mate.
	P×R;	2. Qc4 mate.
	Kd5;	2. Rf5 mate.
	Pd2;	2. Rf4 mate.
	Pe5;	2. Re3 mate.
	R×R;	2. Q×P mate.
	Rh6;	2. Rf1 mate.
	Kt any;	2. Kt ×R mate.

"Something of the style of 'Hope's Gayest Wreaths.' Comparing the two I consider this better. It soon becomes evident that the Kt must move. The construction is superior, and the subtle play of the Black develops more real variety. Both the problems look like Mackenzie's work. The character of either can be detected readily. They are both fine specimens of constructive skill."

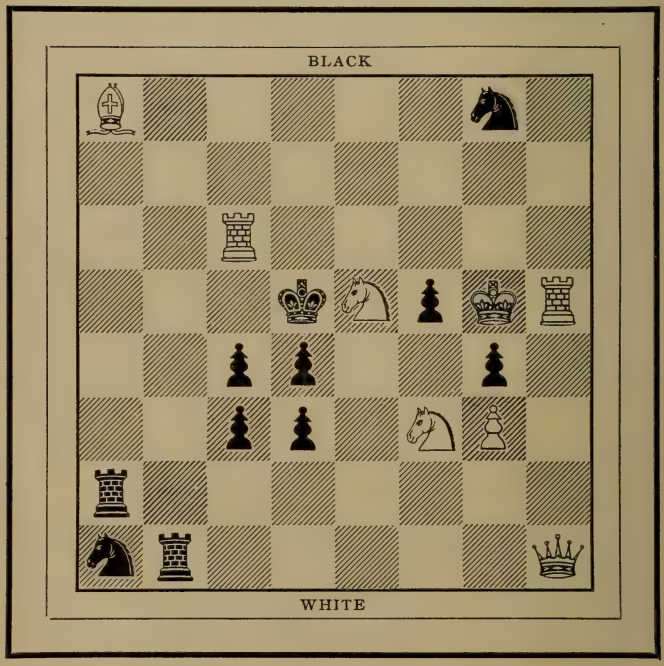
W. A. Shinkman.

No. 20.

Sixth Best, Second Tourney, St. John Globe, 1888.

"Hope's Gayest Wreaths are made of Earthly Flowers."

Judges: J. C. Wainwright, S. Loyd, W. A. Shinkman.



White to mate in two moves.

No. 20.

SOLUTION:

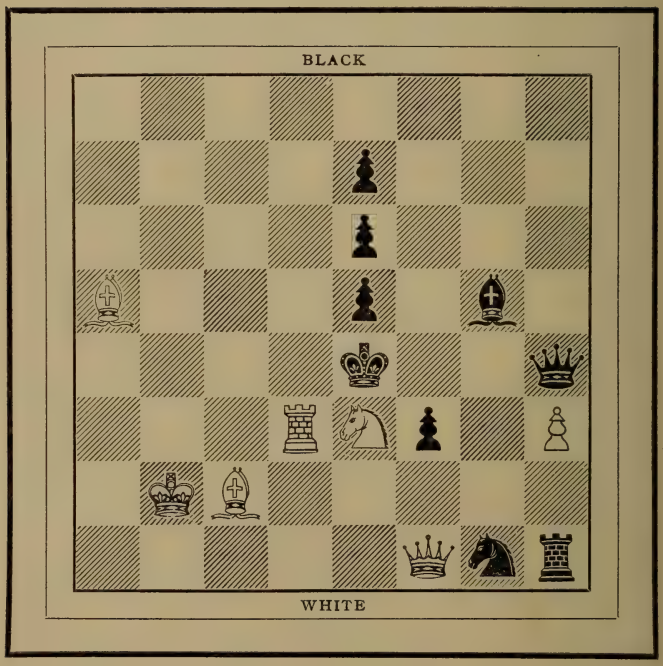
1. Kt d7,	Ke4;	2. Re6 mate.
	P×Kt;	2. Q×P mate.
	Pf4;	2. K×P mate.
	KKt any;	2. Kt e7 mate.
	KRb2;	2. Kt d2 mate.
	R×Q;	2. Ra6 mate.
	QRb2;	2. Rb6 mate.
	R×B;	2. Kt e1 mate.

"A fine conception elegantly rendered. It is not difficult, but very beautiful. Neither is the idea new, but taking everything into consideration, the result reached here is certainly a most happy one. A Pawn might have been saved in its construction by removing Black Pawns at d4 and c3, and adding a White Pawn at c3, but I prefer the **picture** as it is. The effect and action produced by the two Black Rooks is unique."

W. A. Shinkman.

No. 21.

2105 Dubuque Chess Journal, July, 1888.



White to mate in three moves.

This little impromptu was contributed to Prof. Brownson's magazine as a solution to a task set in the May number. It was required to compose a problem containing the exact White and Black pieces and pawns which appear in the diagram. While doubtless many a fine problem has been composed, using these very same pieces, the simple nature of the eight problems by different composers in Brownson's well illustrates that it is rather foolish to try to build a problem with definite pieces instead of with a definite idea. Such exercises partake of the style of absurdities so far as merit is in general concerned—for where all the attention is centred on coercing a few given pieces into a sound position, little opportunity is left for developing any intricate combination of strategy.

The present 3-er unites a sacrificial line of play to a rather neat continuation when the B. K. moves—but no one will suppose that Mr. Mackenzie would have left the position in its present shape if he had been at liberty to introduce different pieces to stop the short threat or develop further variations. Apart from any interest of its own, therefore, this problem points a strong moral, which anyone who is fond of encouraging such curiosities cannot take too much to heart.

No. 21a.

In Dubuque Chess Journal, July, 1888.

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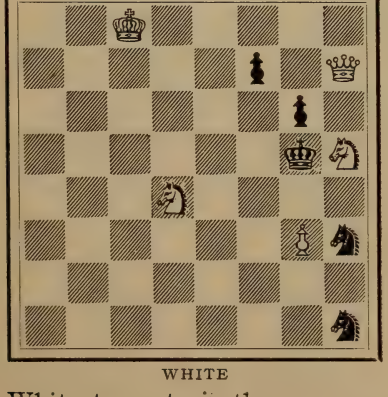


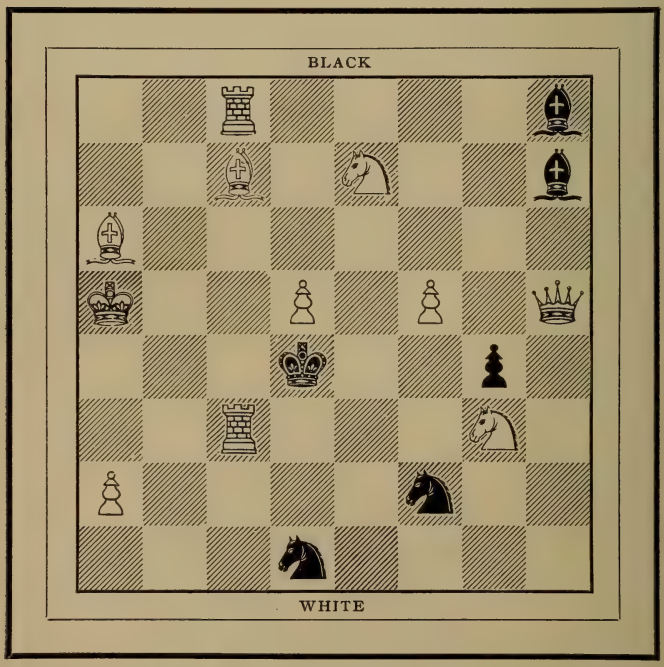
WHITE

White to mate in three moves.

No. 22.

Second Best Two-mover in Melbourne Congress Tourney, 1888.

"See how the Fates their Gifts allot."



White to mate in two moves.

No. 21.

SOLUTION:

1. Qf2, Q×Q; 2. Rd4+, K×R;
3. Bb6 mate.
2. Rd4+, K×Kt;
3. Re4 mate.
Kf4; 2. Kt g2+, Kf5;
3. R×P mate.

No. 21a.

SOLUTION:

1. Kt f6, Kt ×P; 2. Qh4+, K×Q;
3. Kt f3 mate.
K×Kt; 2. Qh8+, Ke7;
3. Qd8 mate.
2. Qh8+, Kg5;
3. Qh4 mate.

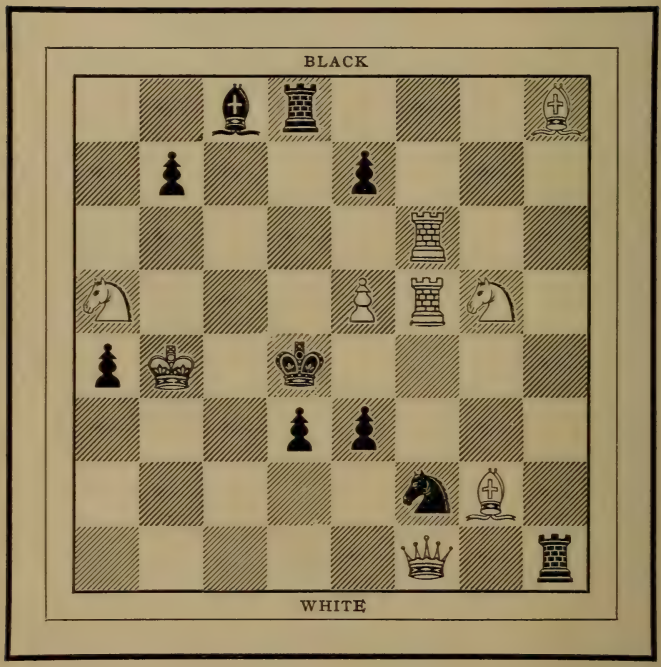
No. 22.

SOLUTION:

1. Qh6, K×R; 2. Be5 mate.
Kt ×R; 2. Qb6 mate.
QKt else; 2. Qe3 mate.
Kt d3; 2. Rc4 mate.
Kt e4; 2. Kt e2 mate.
KKt else; 2. Qf4 mate.
Be5; 2. Bb6 mate.
KB else; 2. Q×B mate.
QB any; 2 Q×KB mate.

No. 23.

Contributed to Illustrated London News, 1888.



White to mate in two moves.

No. 23.

SOLUTION:

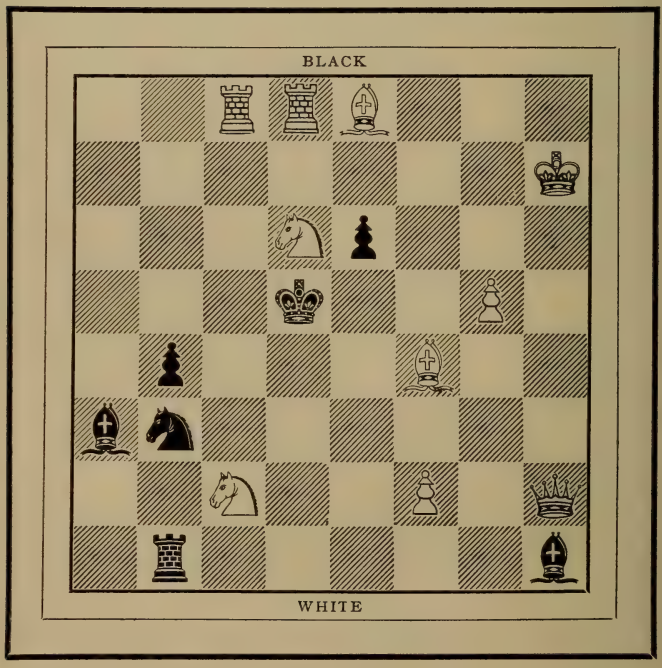
1. Pe6, Rd7;	2. Rh6 mate.
QR×B;	2. Rd5 mate.
B×P;	2. Kt ×B mate.
R×Q;	2. Rf8 mate.
KR×B;	2. Qa1 mate.
P×R;	2. B×P mate.
Pa3;	2. Kt b3 mate.
Pb6;	2. Kt c6 mate.
Pd2;	2. Qc4 mate.
Pe2;	2. Q×Kt mate.
Kt e4;	2. Kt f3 mate.
Kt else;	2. Qf4 mate.

No. 24.

Fourth Prize, Wilkesbarre Record, 1888.

"Fantasies that Fade."

Judge: S. M. Joseph.



White to mate in two moves.

No. 24.

SOLUTION:

1. Qh3, Bb2;	2. Q×Kt mate.
Kt c5;	2. Bc6 mate.
Kt d4;	2. Kt e3 mate.
Kt c1;	2. Q×B mate.
Kt else;	2. Qd3 mate.
Be4+;	2. Kt f5 mate.
Bf3;	2. Q×B mate.
Bg2;	2. Q×B mate.
Pe5;	2. Bf7 mate.

"There is some similarity of play in this problem and Mr. Mackenzie's other entry (No. 28), but, in my judgment, the prize winner is much the superior position, but not the equal of the distinguished author's many other famous prize winners."

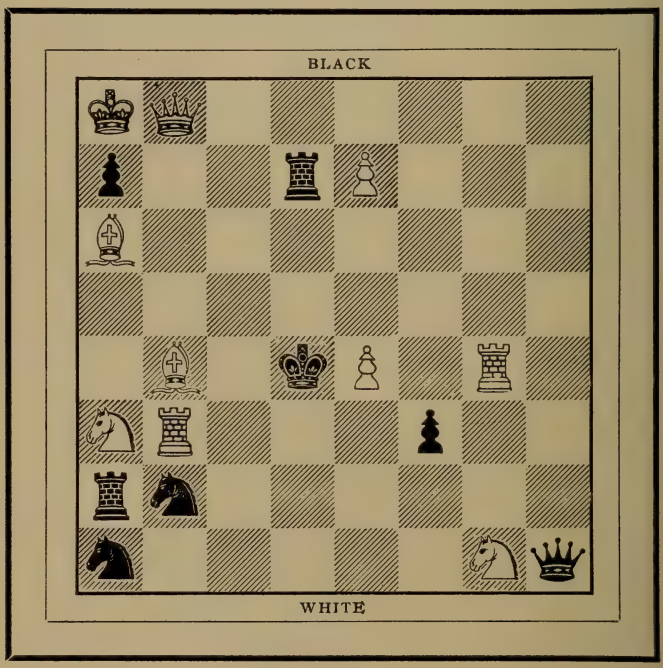
S. M. Joseph (April 9, 1903).

No. 25.

Second Prize, Sixth Tourney, Baltimore News, 1888.

"For England, Home and Beauty."

Judges: E. B. Cook, G. E. Carpenter, S. Loyd.



White to mate in two moves.

No. 25.

SOLUTION:

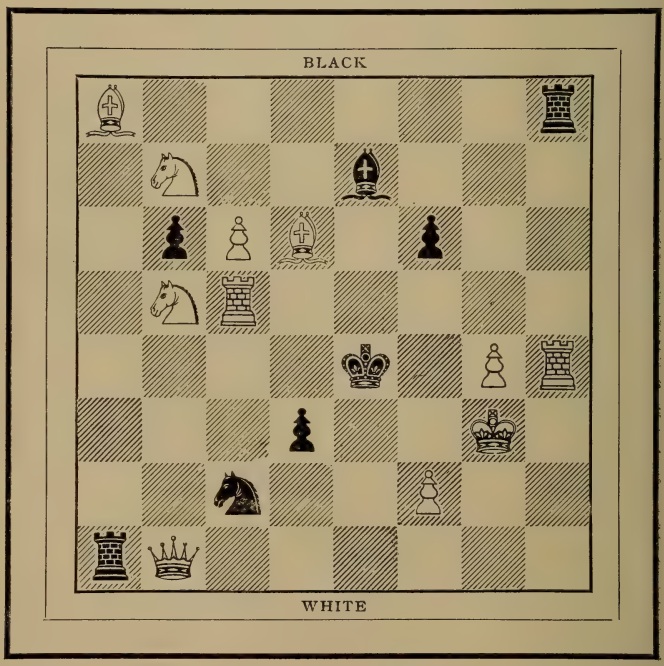
1. Qh2, Q×Kt;	2. Qh8 mate.
Q×Q;	2. Kt ×P mate.
Rd8+;	2. P×R mate.
Rd5;	2. Pe5 mate.
KR else;	2. Qd6 mate.
R×Kt;	2. Q×Kt mate.
QKt any;	2. Kt c2 mate.
Kt c4;	2. Kt b5 mate.
KKt else;	2. Rd3 mate.
Pf2;	2. Kt e2 mate.

No. 26.

Competitor, Sixth Tourney, Baltimore News, 1888.

"La Mascotte."

Judges: E. B. Cook, G. E. Carpenter, S. Loyd.



White to mate in two moves.

No. 26.

SOLUTION:

1. Pc7,	R×Q;	2. Kt d8 mate.
	R×R;	2. Kt a5 mate.
	P×R;	2. Kt×P mate.
	B×B+;	2. Kt×B mate.
	QR×B;	2. Qh1 mate.
	KR×B;	2. Pg5 mate.
	Kt d4;	2. Kt c3 mate.
	Kt e3;	2. Pf3 mate.
	Kt e1;	2. Qb4 mate.
	Pd2;	2. Q×Kt mate.
	Pf5;	2. Re5 mate.

No. 27.

Competitor, Sixth Tourney, Baltimore News, 1888.
"Purity."
Judges: E. B. Cook, G. E. Carpenter, S. Loyd.

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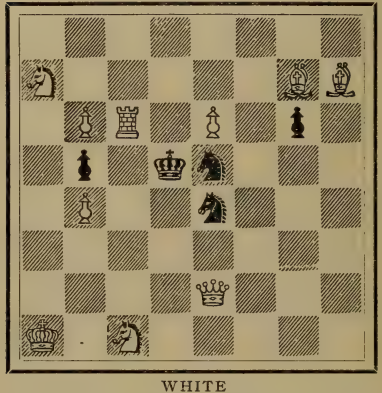

WHITE

White to mate in two moves.

No. 28.

Competitor in Wilkesbarre Record, 1888.
"There's a How-dy-do."
Judge: S. M. Joseph.

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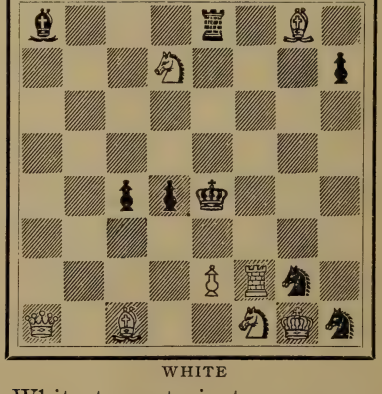


WHITE

White to mate in two moves.

No. 27.

SOLUTION:

1. Kt c8,	K×R;	2. Q×Kt mate.
	Kd4;	2. Qd3 mate.
	Kt×R;	2. Qa2 mate
	Kt d3;	2. Kt e7 mate.
	Kt f6;	2. Rd6 mate.
	Pg5;	2. Q×Kt mate.

No. 28.

SOLUTION:

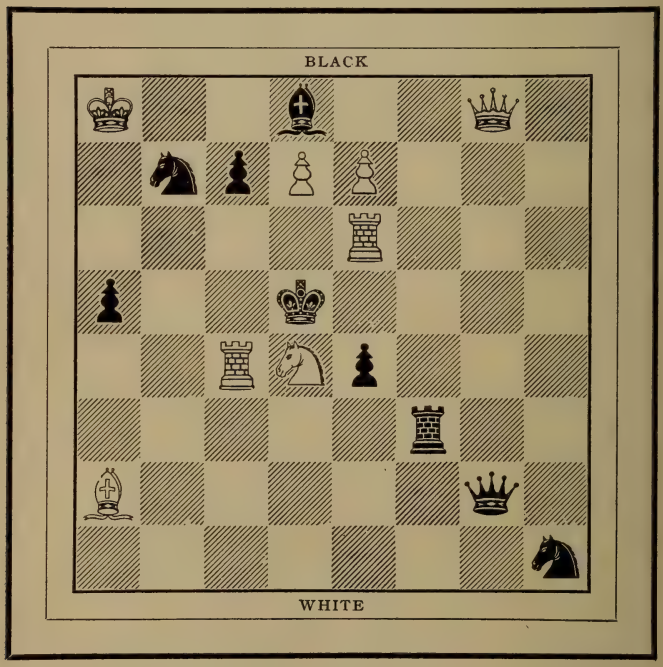
1. Qa6,	Bb7(c6);	2. Q×B mate.
	Bd5;	2. B×P mate.
	Kt e3;	2. Kt d2 mate.
	QKt else;	2. Rf4 mate.
	Kt ×R;	2. Kt g3 mate.
	Re7;	2. Q×B mate.
	Re6;	2. Q×R mate.
	Re5;	2. Kt f6 mate.
	Pc3;	2. Qd3 mate.
	Pd3;	2. Q×P mate.
	Ph6;	2. Qg6 mate.

The mates are more numerous, but also more mechanical, than in "Fantasies that Fade" (No. 24), and the key is more readily apparent. Constructive skill is shown in the amount of work expected of each man, and in the absence of duals, and the pure mate when 1. . . . Kt xR is unexpected.

No. 29.

First Prize, ex æquo, Columbia Chess Chronicle, 1888-89.

Judges: E. B. Cook, G. E. Carpenter.



White to mate in two moves.

No. 29.

SOLUTION:

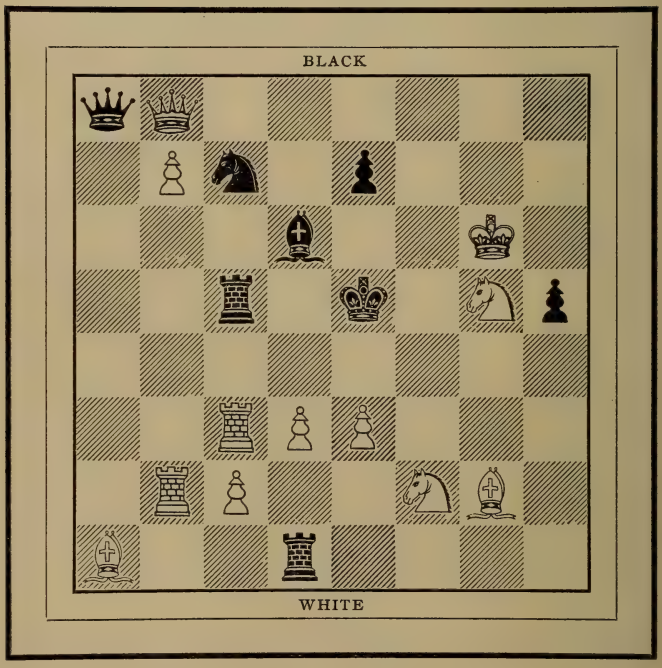
1. Kt c6,	Rf2;	2. Rc2 mate.
	Rg3;	2. Rg6 mate.
	Kt f2;	2. Rc3 mate.
	Kt g3;	2. Rf6 mate.
	Kt d6;	2. Re5 mate.
	Kt c5;	2. Rd4 mate.
	B×P;	2. Kt ×B mate.
	Pa4;	2. Kt b4 mate.

A splendid example of Mr. Mackenzie's earlier manner. The entire absence of duals partakes almost of the marvellous, and the perfect **balance** of the play harmonizes most happily with the somewhat unusual and picturesque setting of the pieces.

No. 30.

Competing in Columbia Chess Chronicle, 1888-9.

Judges: E. B. Cook, G. E. Carpenter.



White to mate in two moves.

No. 30.

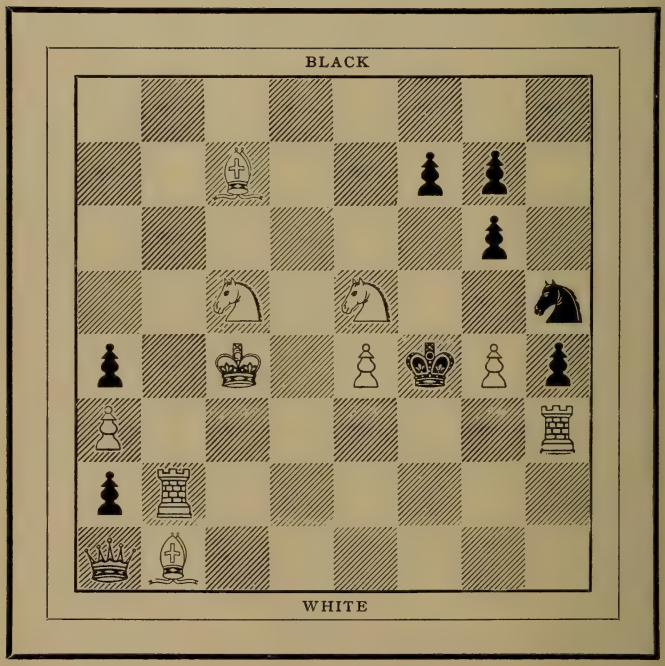
SOLUTION:

1. Rc4,	R×P;	2. Kt ×R mate.
	Rd2;	2. Ra2 mate.
	KR else;	2. Pd4 mate.
	Rd5;	2. Re4 mate.
	QR else;	2. Rb5 mate.
	Q×Q;	2. Rb1 mate.
	Q else;	2. Qh8 mate.
	Kt e6;	2. Kt f7 mate.
	Kt e8;	2. R×R mate.
	Ph4;	2. Kt g4 mate.

No. 31.

Honorable Mention, Columbia Chess Chronicle, 1888-9.

Judges: E. B. Cook, G. E. Carpenter.



White to mate in three moves.

No. 31.

SOLUTION:

1. Bd8, K×Kt; 2. Rf3, P×B;
3. Bc7 mate.
2. Rf3, Kd6;
3. Rb6 mate.

Kt f6; 2. KB×P, Kt ×KP;
3. QKt d3 mate.
2. KB×P, Kt × Kt P;
3. KKt d3 mate.
2. KB×P, Kt else;
3. Rf2 mate.
2. KB×P, K× Kt;
3. Bc7 mate.
2. KB×P, Kg5;
3. Qc1 mate.

Pf6; 2. Kt e6+, K×Kt;
3. Rb6 mate.

Kt g3; 2. Rf2+, Ke3;
3. Qd4 mate.

No. 32.

Competitor in Columbia Chess Chronicle, 1888-9.

Judges: E. B. Cook, G. E. Carpenter.

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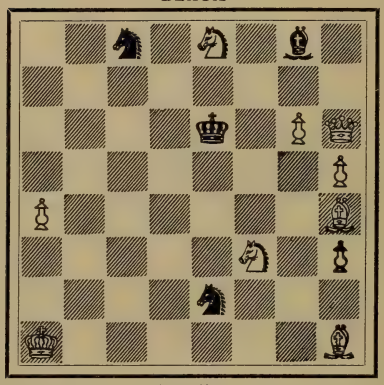

WHITE

White to mate in three moves.

No. 33.

Version of Competitor in Columbia Chess Chronicle, 1888-9.

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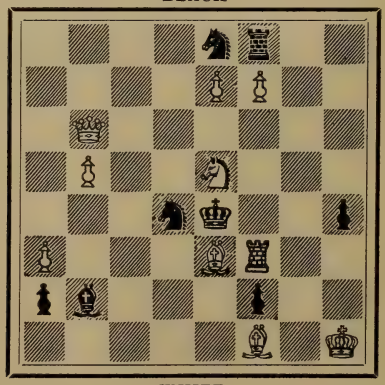

WHITE

White to mate in three moves.

No. 32.

SOLUTION:

1. Qf4, Kt×Q; 2. Kt d4+, Kd7;
3. Bc6 mate.
2. Kt d4+, Ke5;
3. Bf6 mate.

Kd5; 2. Kt e5+, Kc5;
3. Kt d7 mate.
2. Kt e5+, Ke6;
3. Qf6 mate.

Kd7; 2. Qf5+, K×Kt;
3. Q×Kt mate.
2. Qf5+, else;
3. Qb5 mate.

QKt any; 2. Qd6+, Kf5;
3. Qe5 mate.

No. 33.

SOLUTION:

1. Kt c4, K×R; 2. Kt d2+, K×B;
3. Qh6 mate.
2. Kt d2+, K else;
3. Qg6 mate.

Kd5; 2. Qc5+, K×Q;
3. Rf5 mate.

Kt ×R; 2. Qg6+, Kd5;
3. Qc6 mate.

Kt d6; 2. Q×Kt, Kt ×R;
3. Bd3 mate.
2. Q×Kt, R×P;
3. Kt d2 mate.
2. Q×Kt, Bc3;
3. Rf4 mate.

threat; 2. Qb7+, Kt c6;
3. Q×Kt mate.

No. 34.

Competitor in B. C. M., Andrews Memorial Tourney, 1888-89.
Judges: S. Gold, C. Planck.

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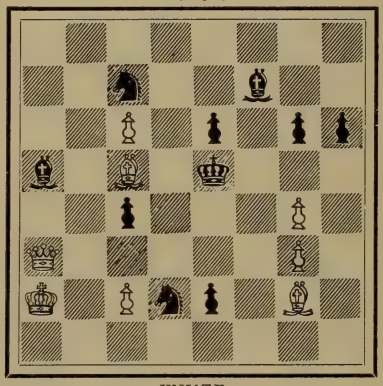

WHITE

White to mate in three moves.

No. 35.

Competitor in B. C. M., Andrews Memorial Tourney, 1888-89.
Judges: S. Gold, C. Planck.

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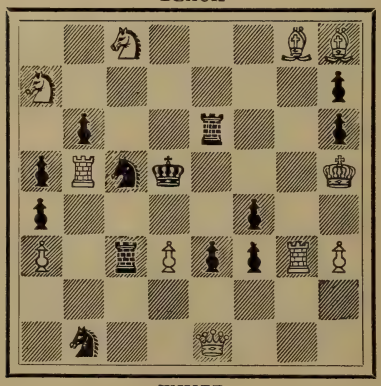


WHITE

White to mate in three moves.

No. 34.

SOLUTION:

1. Bf8, Kd4; 2. Qe3+, K×Q;
3. Bc5 mate.
Kt e4; 2. Qd6+, Kt×Q;
3. Bg7 mate.
2. Qd6+, Kf6;
3. Qf4 mate.
Kf6; 2. Qe7+, Ke5;
3. Bg7 mate.
Kt d5; 2. Bg7+, Kt f6;
3. Qc5 mate.
Bb4; 2. Bg7+, Kd6;
3. Q×B mate.

No. 35.

SOLUTION:

1. Qc1, R×P; 2. Qc4+, K×Q;
3. Kt×P mate.
R×Q; 2. Rg7, Ke5;
3. Rg5 mate.
2. Rg7, else;
3. Rd7 mate.
Pf2; 2. Qh1+, Pf3;
3. Q×P mate.
Pe2; 2. Q×P, any;
3. Q mate.
Kt any; 2. Q×R, any;
3. Q mate.
P×R; 2. Q×P, any;
3. Q mate.

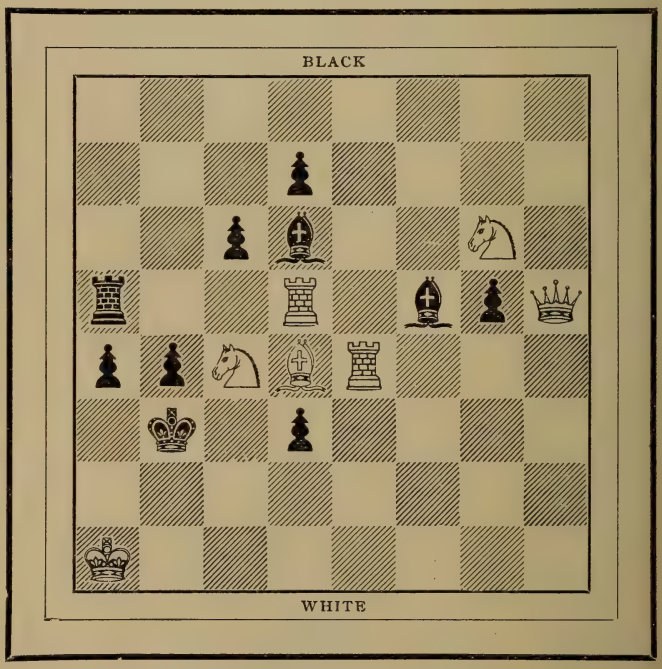
The P at a5, which was added at the suggestion of Professor Upendranath Maitra, prevents a cook by 1. R×KtP. The pinned Knight is necessary to stop 1. Q×Kt, Rb3; 2. Rg7, R×R. The key embodies a favorite form of strategy.

No. 36.

Honorable Mention, Munchener Neuesten Nachrichten, 1889.

"Auf Immer."

Judges: J. Kohtz, C. Kockelkorn.



White to mate in four moves.

No. 36.

SOLUTION:

1. Qh1, K×Kt; 2. Ba7+, K×R;
3. Qh8, Pc5;
4. Qa8 mate.
3. Qh8, K×R;
4. Qh1 mate.
3. Qh8, B×R;
4. Qg8 mate.
3. Qh8, Bc5;
4. Qe5 mate.
3. Qh8, else;
4. Qd4 mate.
2. Ba7+, Kb3;
3. Qb1+, any;
4. Q mate.
2. Ba7+, Kc3;
3. Qc1+, any;
4. Q mate.
2. Ba7+, B×R;
3. Q×B+, any;
4. Q×P mate.

R×R; 2. Bb2, B×R;
3. Kt d2+, Kc2;
4. Qc1 mate.

B×R; 2. Qc1, Pa6;
3. Kt b6, Rc5;
4. Qb1 mate.

Bg4; 2. Kt ×R+, Kc2;
3. Qb1+, Kd2;
4. Kt c4 mate.

"The ending of this elegant problem is among the ideas which are always sure of a good effect, but its main variations have been seen so often, that they would require a thoroughly original or an eminently fine introduction to be successful in a tourney. Now the introduction has a good point, indeed, in the second move and in the relation that move has to one of the best variations, but unfortunately this move is a check. All the variations except the first one are derived from three different threats, nor is the introduction of the main play more subtle, the two officers sacrificed being already en prise."

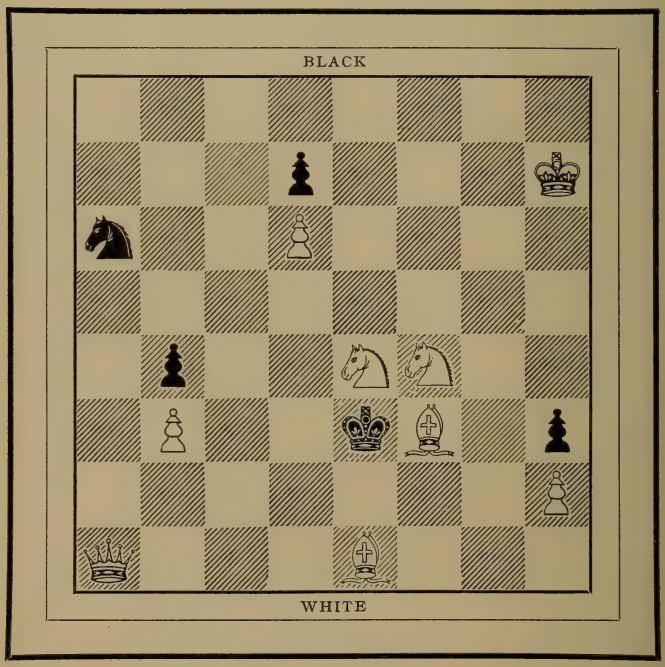
Judges' Report.

No. 37.

Honorable Mention, Munchener Neuesten Nachrichten, 1889.

"Der Schmetterling."

Judges: J. Kohtz, C. Kockelkorn.



White to mate in three moves.

No. 37.

SOLUTION:

1. Kt f6, K×Kt; 2. Bd2+, Kf5;
3. Bg4 mate.
2. Bd2+, K×B;
3. Qf1 mate.

Kt c5; 2. Bg4, K×Kt;
3. Bd2 mate.
2. Bg4, Kt d3;
3. KKt d5 mate.
2. Bg4, Kt e4;
3. QKt d5 mate.
2. Bg4, else;
3. Qe5 mate.

K×B; 2. Qd4, Kt c5;
3. Qf2 mate.

Kt any; 2. Qe5+, K×B;
3. Qe4 mate.

No. 38.

Competitor in Munchener Neuesten Nachrichten Tourney, 1889.
"Ich Warte."
Judges: J. Kohtz, C. Kockelkorn.

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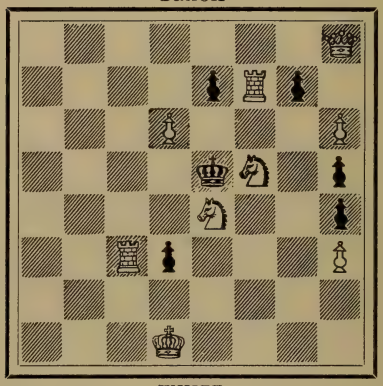

WHITE

White to mate in three moves.

No. 39.

Contributed to Norwich Mercury, 1888.

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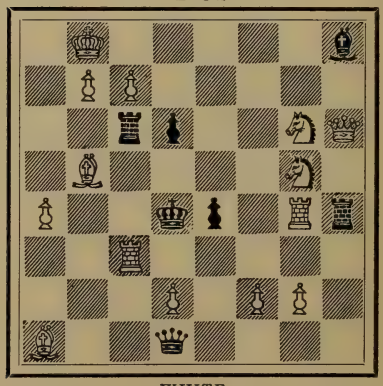


WHITE

White to mate in two moves.

No. 38.

SOLUTION:

1. Kt c5,	Kf4;	2. Kt ×QP+, Kg5;
		3. Q×P mate.
		2. Kt ×QP+, K else;
		3. Qa8 mate.
	Pd2;	2. Kt ×KP, K×P;
		3. Qb8 mate.
		2. Kt ×KP, Kd4;
		3. Q×P mate.
	Kd5;	2. Qa8+, Ke5;
		3. Qe4 mate.
	P×P;	2. Qe8+, Kd5;
		3. Qe4 mate.
		2. Qe8+, Kf4;
		3. Qe3 mate.

A very attractive 3-er, combining a double, or echo, rendering of a favorite mate. The problem was constructed on purpose to illustrate this theme, one of the so-called Bayersdorfer's themes, A. Bayersdorfer having offered a prize for the best rendering.

No. 39.

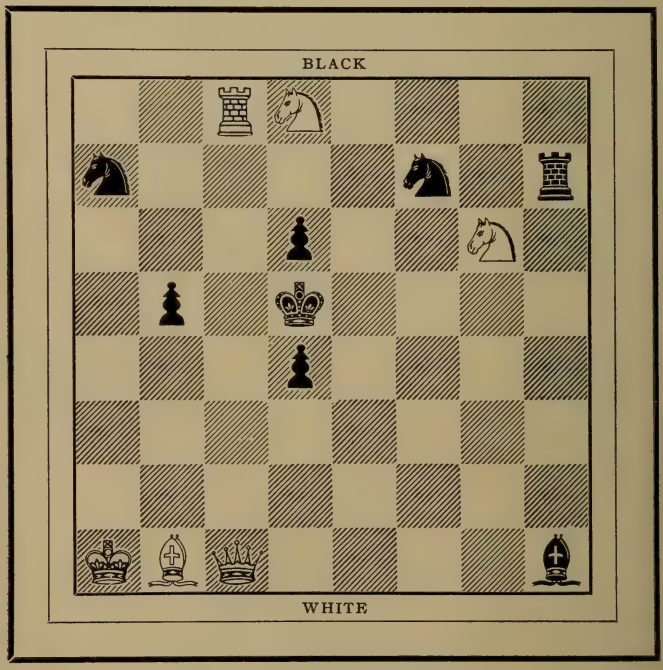
SOLUTION:

1. Kt e7,	R×Q;	2. R×P mate.
	R×R;	2. Q×B mate.
	Ke5;	2. Rc5 mate.
	Be5;	2. Kt e6 mate.
	B else;	2. Q×B mate.
	Pd5;	2. Kt ×R mate.
	Rb6;	2. Rc1 mate.
	Rc5;	2. Rd3 mate.
	R×R;	2. Qd6 mate.
	Qe2;	2. R×R mate.
	Q×P;	2. Kt f3 mate.

No. 40.

Second Prize, Leamington Chronicle, 1889.

Judges: The Solvers.



White to mate in two moves.

No. 40.

SOLUTION:

1. Qf1,	Rg7;	2. Q×B mate.
	R else;	2. Q×Kt mate.
	QKt any;	2. Q×P mate.
	Kt e5;	2. Kt f4 mate.
	KKt else;	2. Qf5 mate.
	Pb4;	2. Qc4 mate.
	Pd3;	2. Q×P mate.
	Be4;	2. Ba2 mate.
	B else;	2. Q×B mate.

No. 40a.

BY J. RAYNER.

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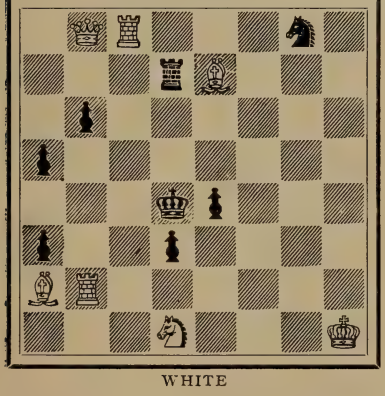


WHITE

White to mate in two moves.

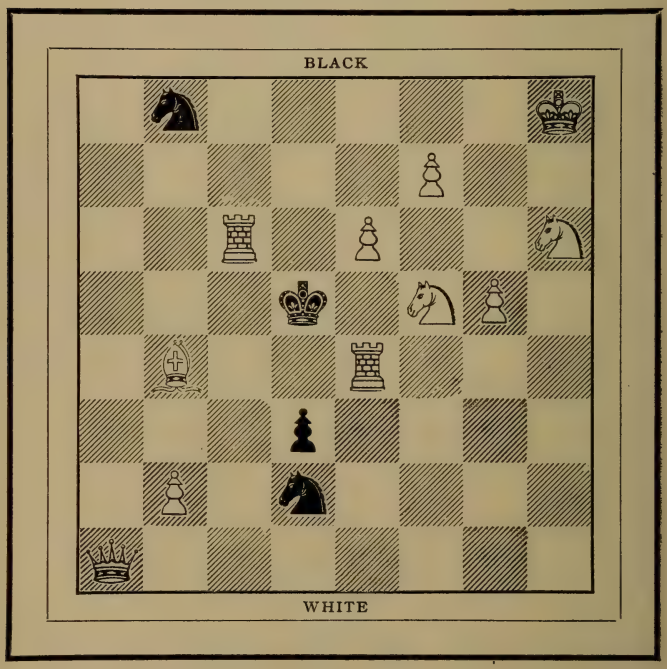
1. Qh2.

This problem has some points in common with the First Prize winner by Mr. Rayner, which may well be reproduced here, for the benefit of young students, as it is reminiscent of some other of Mr. Mackenzie's earlier problems, and shows how different composers develop similar themes.

No. 41.

Competitor in Bradford Observer Budget Tourney, 1889.

Judges: C. Planck, J. Rayner.



White to mate in three moves.

No. 41.

SOLUTION:

1. Bd6, QKt ×R; 2. Qa6, Kt ×R;
3. Qa2 mate.
2. Qa6, K×R;
3. Q×Kt mate.
2. Qa6, QKt else;
3. R mate.
2. Qa6, KKt any;
3. Qc4 mate.

KKt×R; 2. Kt e7+, K×P;
3. Pf8 (Kt) mate.
2. Kt e7+, Kd4;
3. Kt f5 mate.

K×QR; 2. Qa8+, K any;
3. Rb4 mate.

K×KR; 2. Qe1+, Kf3;
3. Kt h4 mate.
2. Qe1+, Kd5;
3. Rc5 mate.

Kt c4; 2. Rc5+, K×R;
3. Qh1 mate.

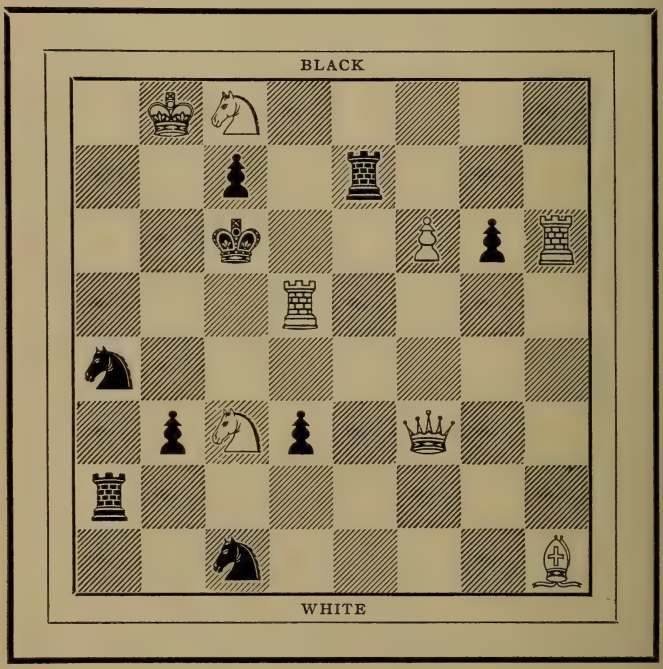
Kt d7, threat; 2. Qa4, Kt c4;
3. Q×Kt mate.
2. Qa4, Kt e5;
3. R×Kt mate.
2. Qa4, else;
3. Kt mate.

In 1890 this problem was awarded the 6th Prize in the Dubuque Chess Journal Tourney for selected Problems. This was some justification of the author's claim that it deserved to stand higher among the Bradford Observer problems, and that he had good reason to remonstrate at finding even among the prize winners many inferior positions.

No. 42.

Honorable Mention in Manchester Weekly Times, 1889.

"All in a Hurry."



White to mate in two moves.

No. 42.

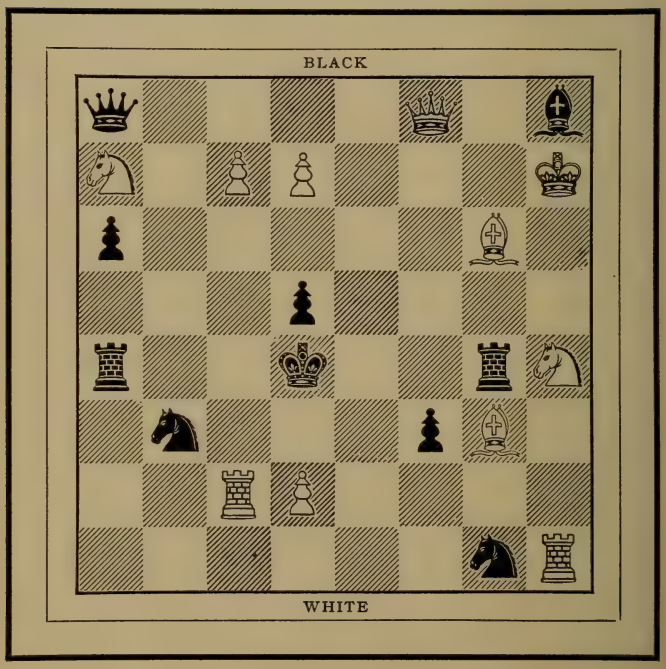
SOLUTION:

1. Qg4, Kt b2; 2. Re5 mate,
Kt×Kt; 2. Qc4 mate.
Kt c5; 2. Rd6 mate.
Kt b6; 2. QKt×R mate.
Rg2; 2. Q×Kt mate.
Rd7; 2. Q×R mate.
Re6; 2. Q×R mate.
Pg5; 2. P×R mate.

No. 43.

Sixth Prize, ex æquo, Northern Figaro, 1888-9.

Judges: A. Bolus, E. N. Frankenstein, T. B. Rowland.



White to mate in two moves.

No. 43.

SOLUTION:

1. Rc3,	Rc4;	2. Rd3 mate.
	QR else;	2. Qb4 mate.
	R×Kt+;	2. R×R mate.
	Re4;	2. Kt f5 mate.
	KR else;	2. Qf4 mate.
	Q×Q;	2. Kt c6 mate.
	Q×Kt;	2. Q×B mate.
	Pa5;	2. Kt b5 mate.
	QKt any;	2. Qc5 mate.
	KKt any;	2. Kt×P mate.
	Pf2;	2. Q×P mate.
	Be5;	2. Bf2 mate.
	B else;	2. Q×B mate.

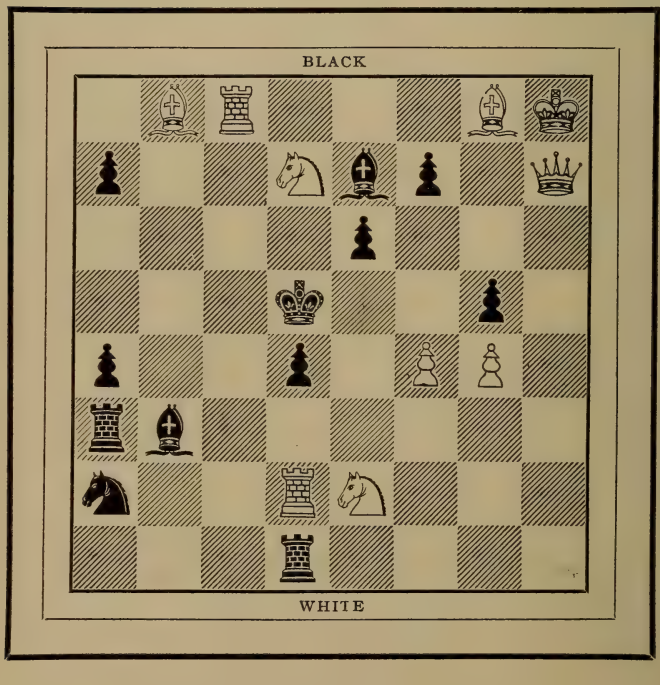
One solver remarked of this position: "A chef-d'œuvre. Much of the setting is quite fresh to me; I back this for First Prize so far. The near try 1. Qe8 met by 1 . . . Re4 nearly caught me." And yet one of the judges only gave the problem 37 points out of a possible 100.

No. 44.

Third Prize, ex æquo, Conversazione della Domenica, 1889-90.

"Beware of the Black Rook."

Judge: Carlo Salvioli.



White to mate in two moves.

No. 44.

SOLUTION:

1. Qb1,	Rh1+;	2. Q×R mate.
	R×Q;	2. R×P mate.
	QB any;	2. Qb7 mate.
	Kt any;	2. Kt c3 mate.
	Pd3;	2. Q×P mate.
	Bd8;	2. Rc5 mate.
	Bf8;	2. Kt f6 mate.
	RP any;	2. Kt b6 mate.
	Pe5;	2. QB×P mate.
	BP any;	2. Qf5 mate.
	P×P;	2. Kt×P mate.

No. 45.

Competitor in Conversazione della Domenica, 1889-90.
"Weich wie Seids."
Judge: Carlo Salvioli.

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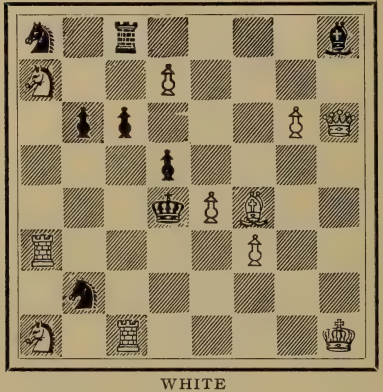

WHITE

White to mate in two moves.

No. 46.

Tenth Best, Northern Figaro, 1888-9.
Judges: A. Bolus, E. N. Frankenstein, T. B. Rowland.

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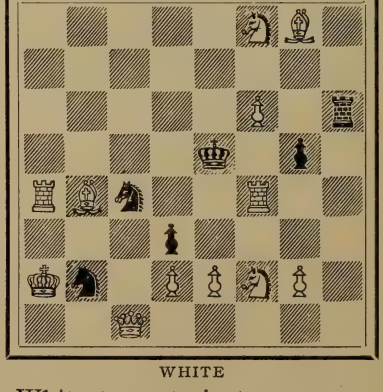


WHITE

White to mate in two moves.

No. 45.

SOLUTION:

1. Qf8,	RxQ;	2. KtxP mate.
	Rc7;	2. QxB mate.
	Kt c4;	2. Kt c2 mate.
	Kt d3;	2. Kt b3 mate.
	KKt else;	2. Qb4 mate.
	Pb5;	2. Qc5 mate.
	Pc5;	2. Kt b5 mate.
	PxP;	2. Qd6 mate.
	Be5;	2. Be3 mate.
	B else;	2. QxB mate.

No. 46.

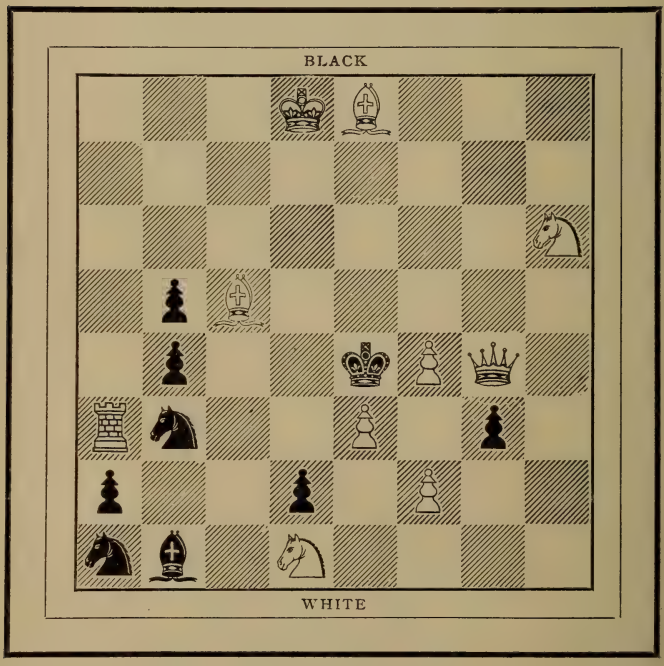
SOLUTION:

1. Pg4,	KxR;	2. Bd6 mate.
	PxR;	2. Qc3 mate.
	Kt d6;	2. Bc3 mate.
	KKt else;	2. Qc7 mate.
	QKt any;	2. KtxP mate.
	Pe2;	2. Pd4 mate.
	RxP;	2. Re4 mate.
	R else;	2. Kt g6 mate.

No. 47.

First Prize, Sunny South, 1890.

Judges: B. G. Laws, G. E. Carpenter, J. Rayner.



White to mate in three moves.

No. 47.

SOLUTION:

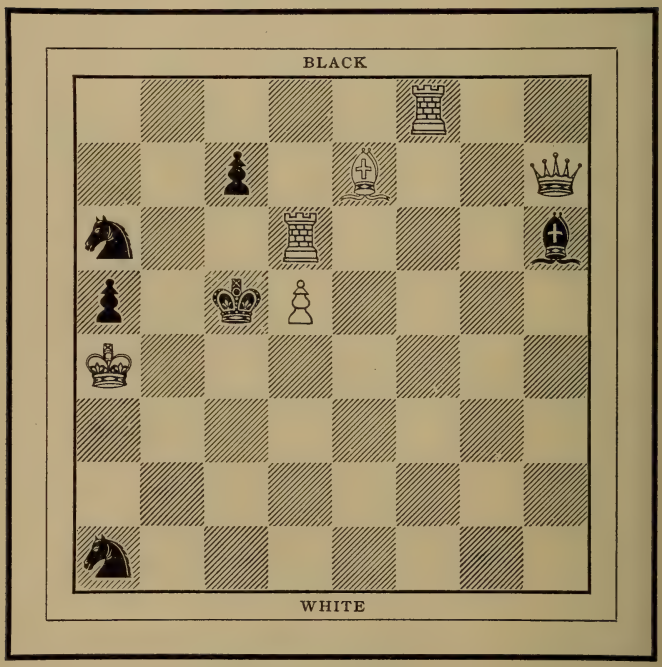
1. Be7,	Kd5;	2. Qe6+, K×Q;
		3. Bf7 mate.
	Kd3;	2. Bg6+, Kc4;
		3. Qe6 mate.
	P×R;	2. KB×P, any;
		3. Kt c3 mate.
	Bc2;	2, Pf3+, Kd3;
		3. KB×P mate.
	P×P;	2. Kt×P+, K×P;
		3. Bc5 mate.
		2. Kt×P+, Kd5;
		3. Qg8 mate.
	Pg2;	2. Qf5+, Kf3;
		3. Bh5 mate.
	KKt any;	2. Pf5+, K any;
		3. Qd4 mate.

Students of composition may well profit by a careful study of this problem, not the least feature of which is the skill with which the tries (e. g. Bd4, Bd6, Kt b2, etc.) are circumvented.

No. 48.

Third Prize, Sunny South, 1890.

Judges: B. G. Laws, G. E. Carpenter, J. Rayner.



White to mate in three moves.

No. 48.

SOLUTION:

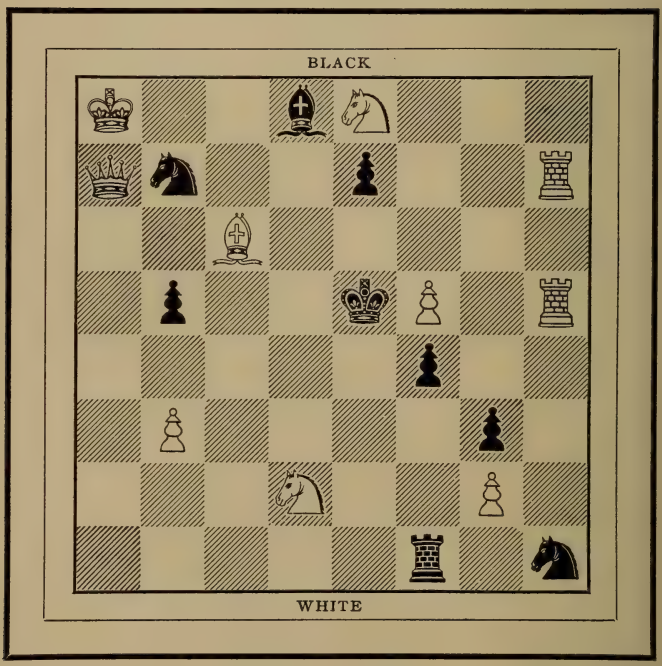
1. Bf6,	KxR;	2. Qd7+, KxQ;
		3. Rd8 mate.
		2. Qd7+, Kc5;
		3. Qc6 mate.
	BxR;	2. Rc6+, KxP;
		3. Qh1 mate.
	Kc4;	2. Qe4+, Kc5;
		3. Rc6 mate.
	Pc6;	2. Qa7+, KxR;
		3. Rd8 mate.
		2. Qa7+, Kc4;
		3. Qd4 mate.
	PxR;	2. Qb7, any;
		3. Qb5 or c6 mate.
	Kt b4;	2. QxP+, Kt c6;
		3. QxKt mate.
	Kt b3;	2. Qc2+, KxR;
		3. Qc6 mate.

No. 49.

Fifth Prize, British Chess Magazine, 1890.

"Frankenstein, pierce Miles!"

Judges: E. N. Frankenstein, W. T. Pierce, J. A. Miles.



White to mate in two moves.

No. 49.

SOLUTION:

1. Qg1,	Rf2;	2. Qa1 mate.
	R×Q;	2. Kt f3 mate.
	QKt any;	2. Qc5 mate.
	B any;	2. R×P mate.
	Pb4;	2. Kt c4 mate.
	Pe6;	2. Pf6 mate.
	Pf3;	2. Qe3 mate.

"I suppose the motto of this position and that of No. 50 must stand as they originally appeared, but I would like to say here that the play upon the judges' names is an achievement of which time has not helped to make me very proud."

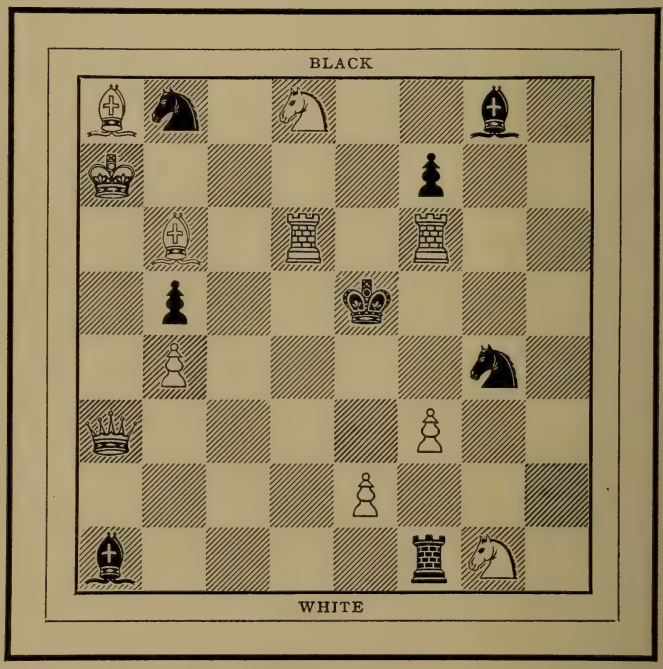
A. F. M.

No. 50.

Seventh Prize, British Chess Magazine, 1890.

"Miles, pierce Frankenstein!"

Judges: E. N. Frankenstein, J. A. Miles, W. T. Pierce.



White to mate in two moves.

No. 50.

SOLUTION:

1. Bc7, Rf2; 2. Q×B mate.
R×P; 2. Kt×R mate.
R×Kt; 2. Pf4 mate.
Bd4+; 2. Rb4 mate.
KB else; 2. Q×B mate.
Bh7; 2. Kt×P mate.
Kt e3; 2. Q×Kt mate.
Kt×R; 2. Rd5 mate.
QKt any; 2. Kt c6 mate.

No. 51.

Competitor in British Chess Magazine, 1890.
"Pops of Sillery."
Judges: E. N. Frankenstein, J. A. Miles, W. T. Pierce.

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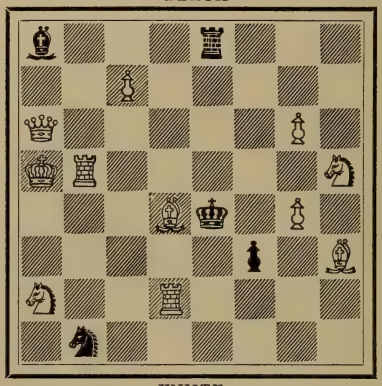

WHITE

White to mate in two moves.

No. 52.

Competitor, Sunny South, 1890.
Judges: B. G. Laws, G. E. Carpenter, J. Rayner.

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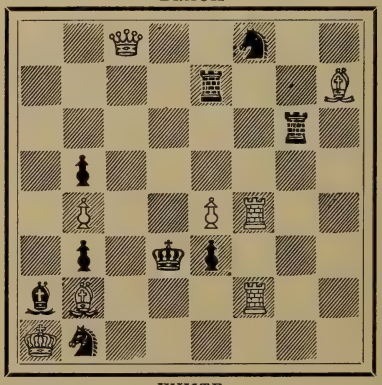


WHITE

White to mate in three moves.

No. 51.

SOLUTION:

1. Rb4, Re5+;	2. Bc5 mate.
Re7;	2. Q×B mate.
R else;	2. Qe6 mate.
Kd5;	2. Kt f6 mate.
Pf2;	2. Bg2 mate.
Kt ×R;	2. Kt c3 mate.
Bd5;	2. Qd3 mate.
Bb7,c6;	2. Q×B mate.

No. 52.

SOLUTION:

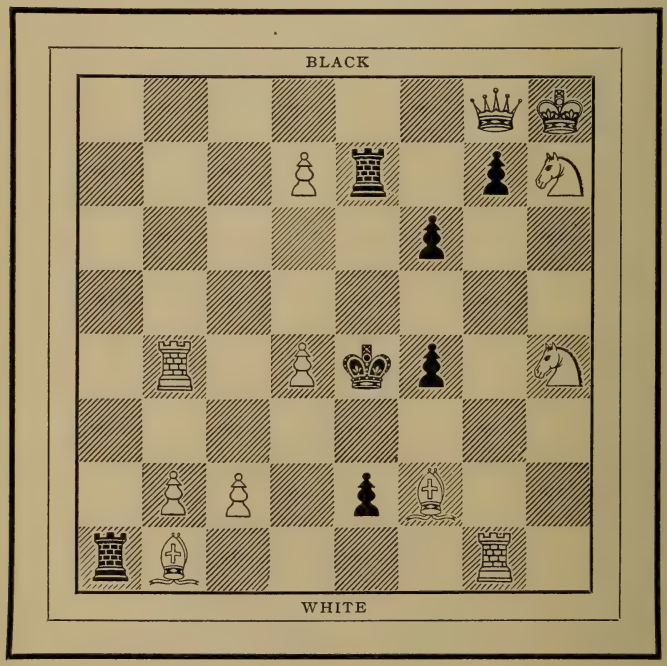
1. Qc1, R×P;	2. Q×P+, R×Q;
	3. Rd4 mate.
	2. Q×P+, K×Q;
	3. Rf3 mate.
P×R;	2. Rf3+, K×P;
	3. Qc6 mate.
	2. Rf3+, Ke2;
	3. Re3 mate.
threat;	2. Qf1+, Pe2;
	3. Q×P mate.

Two very pretty puzzling mates that rated an average problem in tourney. Contains the germ of a masterpiece.

No. 53.

Second Prize, Ninth Tourney, Dubuque Chess Journal, 1890.

Judges; F. M. Teed, J. S. D. Hopkins, H. Schramm, J. D. Hoban.



White to mate in two moves.

No. 53.

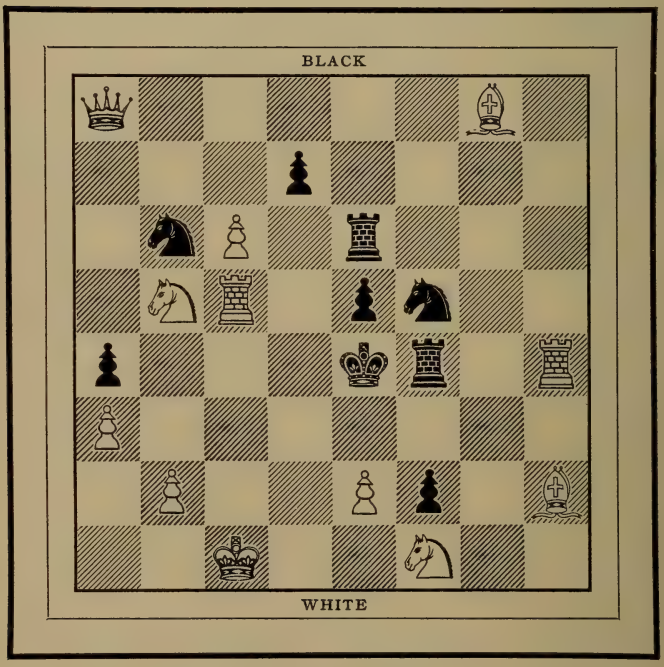
SOLUTION:

1. Qa2,	R×B;	2. Qa8 mate.
	R×Q;	2. Pc4 mate.
	Re5;	2. Pd5 mate.
	Re8+;	2. P×R mate.
	R else;	2. Qe6 mate.
	Pe1;	2. R×P mate.
	Pf3;	2. Rg4 mate.
	Pf5;	2. Kt g5 mate.
	Kt P any;	2. Kt×P mate.

No. 54.

Fifth Prize, Dubuque Chess Journal, Tenth Tourney, 1890.

Judges: P. F. Harvey, C. H. Wheeler, B. W. LaMothe, J. S. D. Hopkins, J. L. Fournier, E. Woodward, J. D. Hoban.



White to mate in three moves.

No. 54.

SOLUTION:

1. Qe8, Kt d5; 2. Rc4+, Kt d4
3. Kt d6 mate.
Kt c4; 2. Kt c3+, Kd4
3. Rd5 mate.
QKt else; 2. Qg6, R×Q;
3. Bd5 mate.
2. Qg6, else;
3. Qg2 mate.
R×Q; 2. Bd5+, Kt×B;
3. Rc4 mate.
Pd6; 2. Q×R.

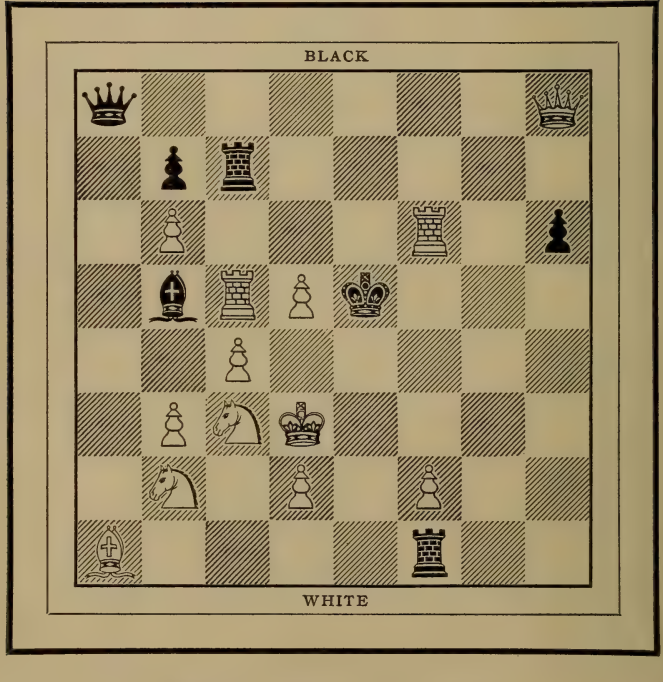
The tourney in which this problem (a version of No. 88 in "Chess: Its Poetry and Its Prose") was honored was open to selected problems. Mr. Mackenzie also won First Prize, with No. 8 in "Chess: Its Poetry and Its Prose," and Sixth Prize, with No. 41 above.

No. 55.

Fourth Prize, Bahn Frei, 1890-91.

"Gossamer Webs."

Judge: W. A. Shinkman.



White to mate in two moves.

No. 55.

SOLUTION:

1. Kt e4,	Q×B;	2. Rf7 mate.
	Q×Q;	2. Kt d1 mate.
	R×B;	2. Pf4 mate.
	R×P;	2. Kt a4 mate.
	Rc8;	2. Rf8 mate.
	Rc6;	2. P×R mate.
	Rg7;	2. Pd6 mate.
	B×P+;	2. Kt×B mate.
	Ph5;	2. Q×P mate.

"Bad key-move; otherwise it contains much that is good and enjoyable. The constructive skill displayed and the character of its variety remind one of Mackenzie's work."

W. A. Shinkman.

No. 56.

Competitor in Bahn Frei, 1890-91.
"Is its Beauty but a Bubble?"
Judge: W. A. Shinkman.

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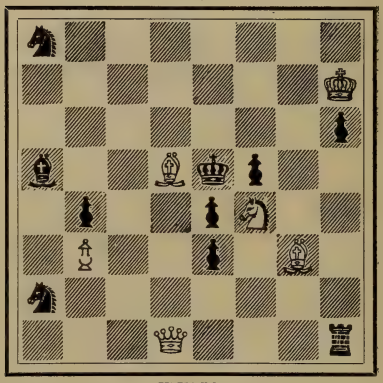

WHITE

White to mate in three moves.

No. 57.

2115, Dubuque Chess Journal, July, 1888.

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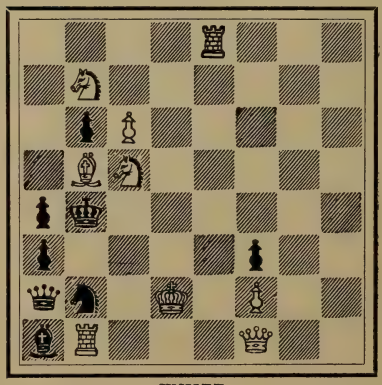


WHITE

Sui-mate in five moves.

No. 56.

SOLUTION:

1. Bc4,	RxQ;	2. Kt d3+, Kd4;
		3. Be5 mate.
		2. Kt d3+, Kf6;
		3. Bh4 mate.
	Kt c3;	2. Qd4+, KxQ;
		3. Kt e6 mate.
	Kf6;	2. Qd6+, Kg5;
		3. Qg6 mate.
	KKt any;	2. Kt g6+, Kf6;
		3. Qd8 mate.
	else;	2. Kt h5+, any;
		3. Qd5 mate.

"The opening is weak, but the after play is fine and of a high order, the mating positions resulting from the defences: 1. Kt c3 and RxQ being pure and beautiful. The cut off, when QKt defends, is an interesting feature. One of the black Kts might have been saved by transferring the other to a4."

W. A. Shinkman.

No. 57.

SOLUTION:

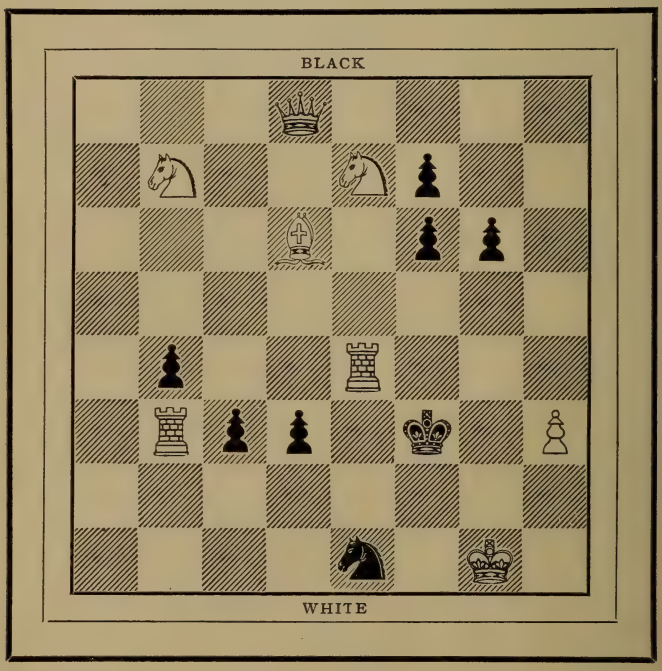
1. Kt a6+, Kb3;
2. Kt a5+, PxKt;
3. Rb8, QxR;
4. BxP+, K any;
5. Qc4+, KtxQ mate.

No. 58.

Competitor in Illustrated American, 1890-1.

"Bric-à-Brac."

Judges: F. M. Teed, O. F. Jentz.



White to mate in three moves.

No. 58.

SOLUTION:

1. Bf4, K×R; 2. Qd4+, K×Q;
3. R×Kt P mate.
2. Qd4+, Kf3;
3. Qe3 mate.

Pf5; 2. Re3+, K×B;
3. Kt d5 mate.

Pg5; 2. Re3+, K×B;
3. Qd4 mate.

Kt any; 2. Q×P+, Kt e3;
3. Q×Kt mate.

Pc2; 2. R×QP+, Kt×R;
3. Q×Kt mate.
2. R×QP+, K×R;
3. Qd4 mate.

Pd2; 2. Q×P, Kt g2;
3. Q×Kt mate.
2. Q×P, K×R;
3. Qe3 mate.

No. 59.

Competitor in Illustrated American Tourney, 1890-1.

"Emblem of Purity."

Judges: F. M. Teed, O. F. Jentz.

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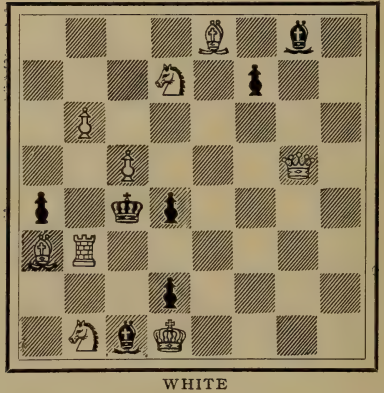

WHITE

White to mate in two moves.

No. 60.

Competitor in Illustrated American, 1890-1.

"That's the Long and the Short of It."

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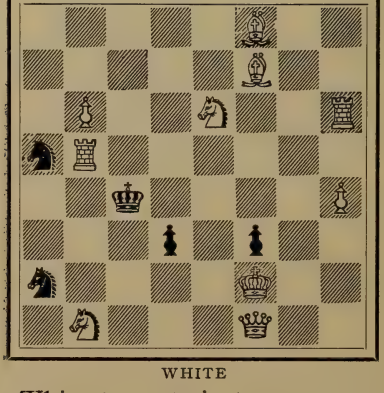


WHITE

White to mate in two moves.

No. 59.

SOLUTION:

1. Qg2, K×R; 2. Qd5 mate.
P×R; 2. Kt e5 mate.
Pd3; 2. Rb4 mate.
Bh7; 2. B×P mate.
Pf6; 2. Q×B mate.
B×B; 2. Kt×P mate.

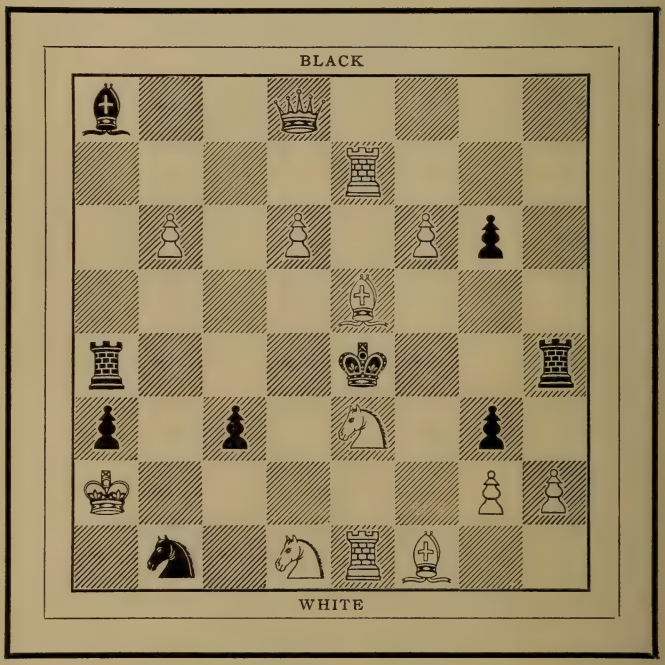
No. 60.

SOLUTION:

1. Qd1, K×R; 2. Kt c7 mate.
Kt b4; 2. Rc5 mate.
Kt c3; 2. Kt a3 mate.
Kt c1; 2. Qa4 mate.
Kt c6; 2. Qb3 mate.
Pd2; 2. Qf1 mate.

No. 61.

From Pictorial World, Feb. 14. 1891.



White to mate in two moves.

This position, with the W. Q. at c7 and W. R. at e8, was entered for competition in Bahn Frei, 1890-91. The cook (Pb7) which destroyed its soundness then, is eliminated in the present version. The W. P. at b6 prevents a cook by B×Kt P+; and that at f6 a quadruple mate when 1 . . . Rf4. The absence of duals is characteristic of Mr. Mackenzie's skill of composition.

To show the treatment of a remarkably similar idea we quote this two-mover from the Bradford Observer, Sept 30, 1893, some two years after Mr. Mackenzie's problem was published. The five top ranks of Mr. Blake's position correspond exactly with those of Mr. Mackenzie, while the lower three are simplified at the cost of a couple of variations. The manner in which the W. K. is utilised to prevent duals, in Mr. Mackenzie's problem when 1. . . Bd5+ and in Mr. Blake's when 1. . . Rd4+, is interesting.

P. F. Blake.

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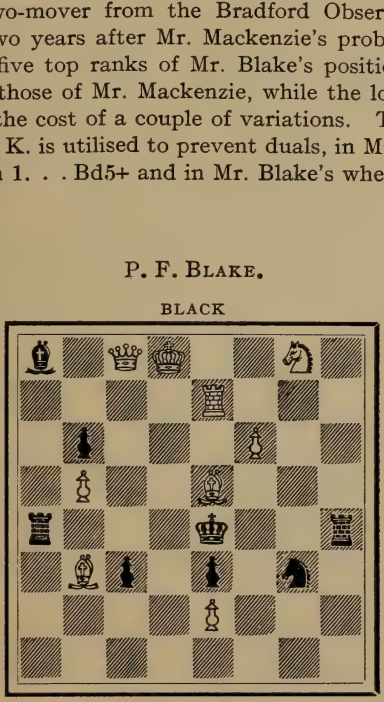


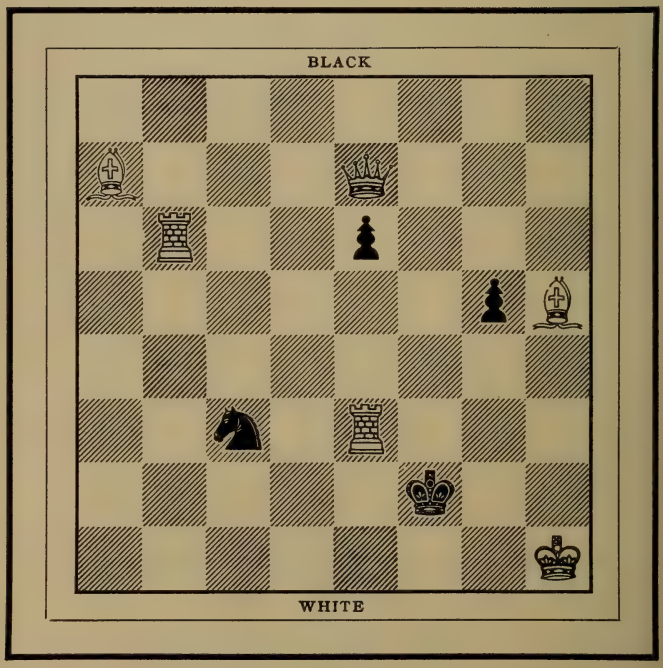
WHITE

White to mate in two moves.

1. Kt h6.

No. 62.

Pictorial World, August 29, 1891.



White to mate in two moves.

No. 61.

SOLUTION:

1. Qc8, Bd5+;	2. Kt c4 mate.
B else;	2. QxB mate.
Rf4;	2. BxP mate.
Rd4;	2. BxP mate.
KR else;	2. Qg4 mate.
Rb4;	2. QxB mate.
QR else;	2. Qc4 mate.
Pc2;	2. QxP mate.
Kt d2;	2. KtxP mate.
PxP;	2. Kt f2 mate.
Pg5;	2. Qf5 mate.

No. 62.

SOLUTION

1. Qb4, KxR;	2. Rd6 mate.
Kf1;	2. Qf8 mate.
Kt e2;	2. Rf3 mate.
Kt else;	2. Qe1 mate.
Pe5;	2. Rf6 mate.
Pg4;	2. Qf4 mate.

No. 63.

Jamaica Gleaner, 1891.

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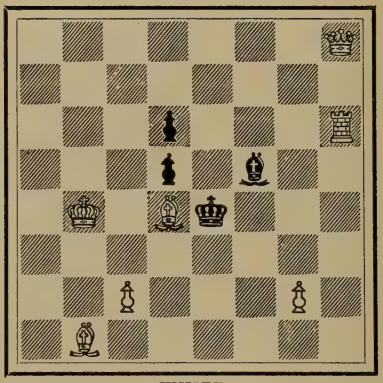

WHITE

White to mate in two moves.

No. 64.

Jamaica Gleaner, 1891.

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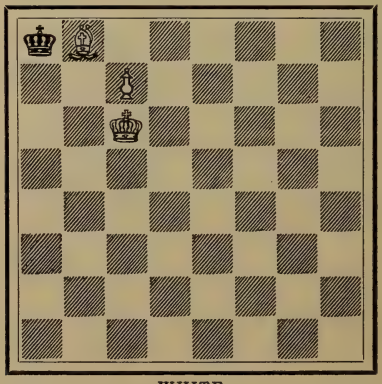

WHITE

White to mate in three moves.

"It will be seen that the ideas of these two problems are the same. The addition of the White B. enables Mr. Mackenzie to get a much better key for his position, a point in which Steinweg's problem does not excel; but, of course, the use of an extra piece renders the miniature less remarkable from the point of view of smallness in size."

Mr. Max J. Meyer in Brighton and Hove Society.

No. 64a.

By R. Steinweg.

Quoted in Brighton and Hove Society, 1904.

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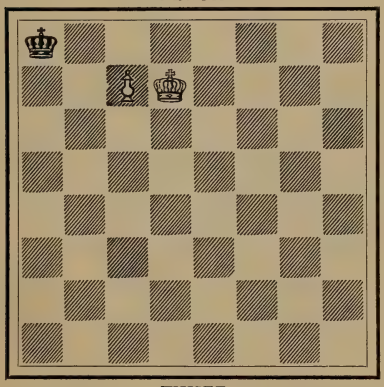


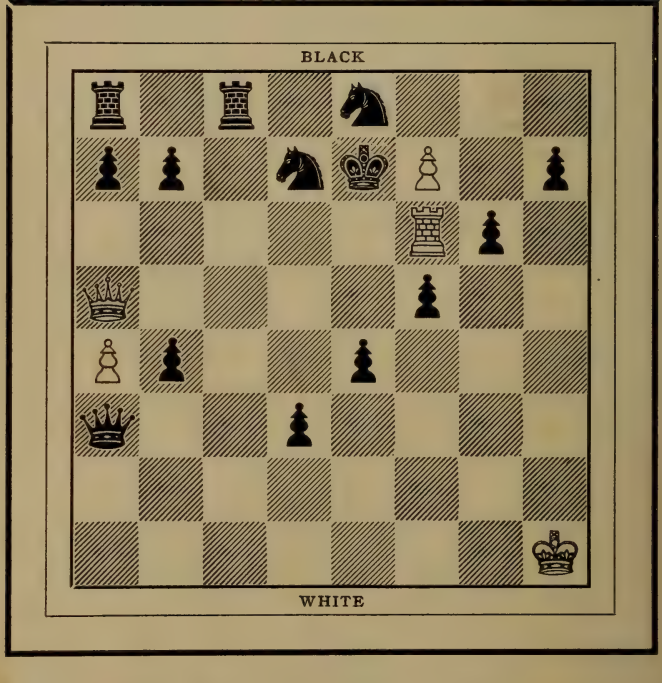
WHITE

White to mate in three moves.

1. Kc6.

No. 65.

Christmas Column, Jamaica Gleaner, 1891.



How shortly can White mate?

No. 63.

SOLUTION:

1. Rf6, K×B; 2. Re6 mate.
   Kf4; 2. Qh4 mate.
   B any; 2. Pc3 mate.

No. 64.

SOLUTION:

1. Ba7, K×B; 2. Pc8 (R), Ka6;
   3. Ra8 mate.

No. 65.

SOLUTION:

White is in the act of taking a BB on g8 with his P, and has just picked up the B to do so. He therefore completes his move by putting his P on g8 claiming a Kt mate.

No. 66.

No. 822, Jamaica Gleaner, 1892.

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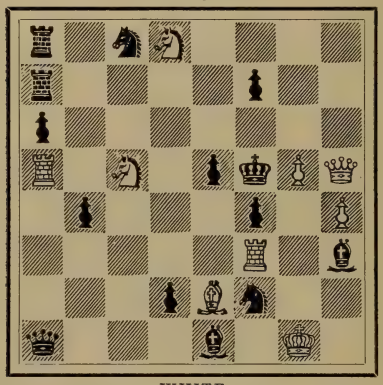

WHITE

White to mate in two moves.

No. 67.

No. 830 Jamaica Gleaner, 1892.

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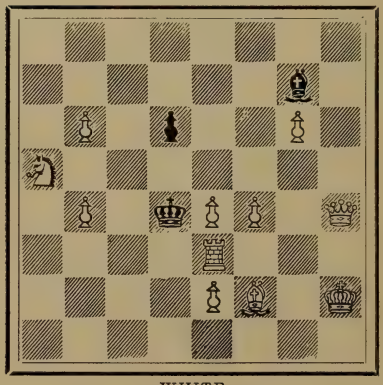


WHITE

White to mate in two moves.

No. 66.

SOLUTION:

1. Rc3,	Pe4;	2. Kt a4 mate.
	Pf6;	2. Pg6 mate.
	Kt e7;	2. Q×P mate.
	Pf3;	2. R×P mate.
	threat;	2. Qh7 mate.

No. 67.

SOLUTION:

1. Pf5,	Pd5;	2. Pe5 mate.
	Be5+;	2. Rg3 mate.
	Ke5;	2. Kt c6 mate.
	Bh8;	2. Q×B mate.
	B else;	2. Qf6 mate.

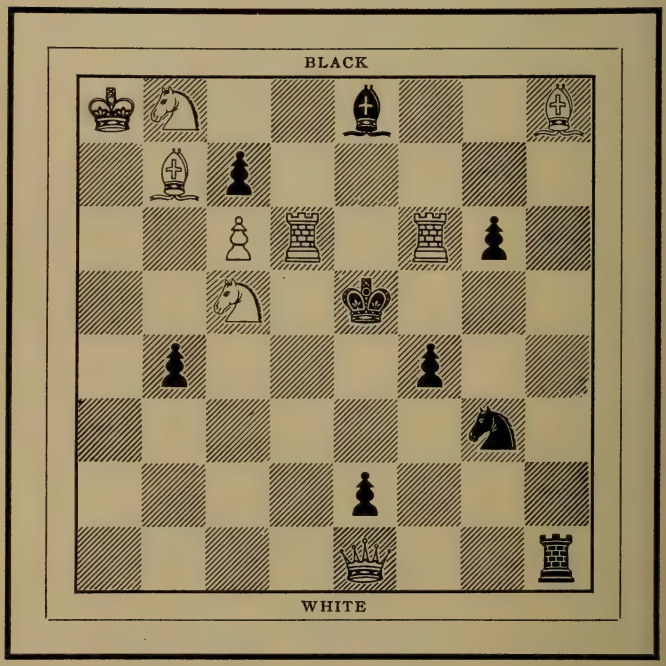
Considering the flight square opened to the Black King, the two mates by discovery are most ingeniously conceived. The other three mates are very slight, and one is inclined to regret that the cooks could not have been parried without the interference of the White Pawns on the sixth row.

No. 68.

First Prize, Fifth Tourney, St. John Globe, 1892.

"Koko Tells me So."

Judges: B. G. Laws, W. Gleave, W. E. Perry.



White to mate in two moves.

No. 68.

SOLUTION:

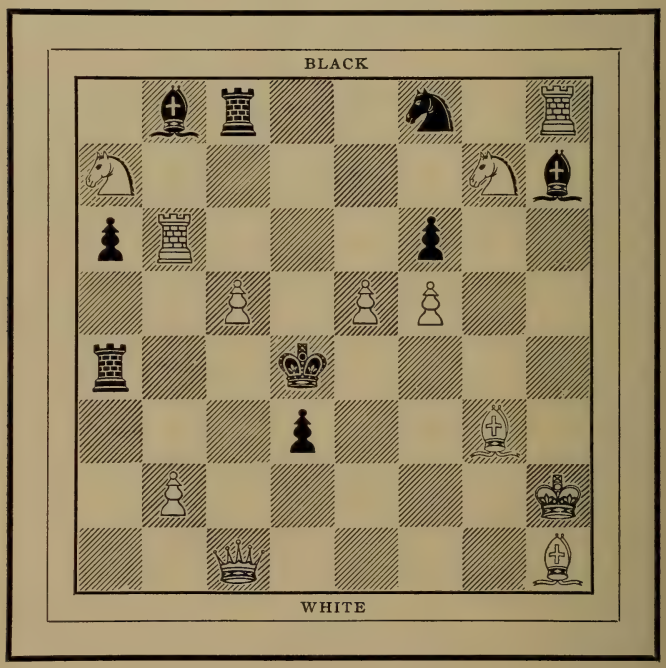
1. Bc8,	Kt f1;	2. Qa1 mate.
	Kt e4;	2. Kt d3 mate.
	Kt f5;	2. Re6 mate.
	Kt h5;	2. R×Kt P mate.
	P×R;	2. Rf5 mate.
	Pg5;	2. Rh6 mate.
	Pb3;	2. Qc3 mate.
	B×P;	2. Kt×P mate.
	B else;	2. Kt d7 mate.
	Pf3;	2. Q×Kt mate.

No. 69.

Second Prize, St. John Globe, Fifth Tourney, 1892.

"If that's your Idea, you're wrong."

Judges: B. G. Laws, W. Gleave, W. E. Perry.



White to mate in two moves.

No. 69.

SOLUTION:

1. Kh3,	B×KP;	2. Bf2 mate.
	B×Kt;	2. Rd6 mate.
	Bc7;	2. Kt c6 mate.
	R×P;	2. Qf4 mate.
	Rc4;	2. Qg1 mate.
	QR else;	2. Rb4 mate.
	Pa5;	2. Kt b5 mate.
	Pd2;	2. Qc3 mate.
	B×BP;	2. Kt×B mate.
	QB else;	2. Rh4 mate.
	Kt any;	2. Kt e6 mate.

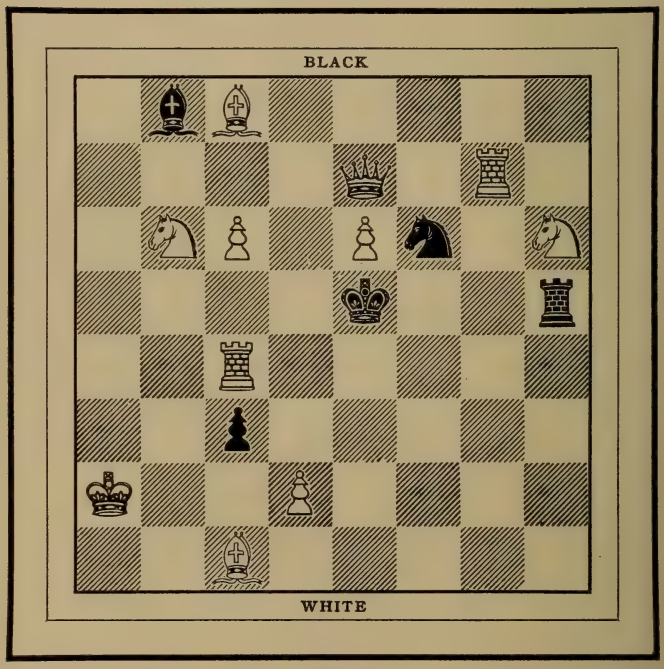
The Black K. B.P. prevents a cook by 1. Re6.

No. 70.

Fifth Prize, Fifth Tourney, St. John Globe, 1892.

"Scented Showers."

Judges: B. G. Laws, W. Gleave, W. E. Perry.



White to mate in two moves.

No. 70.

SOLUTION:

1. Rg6,	Kt d7;	2. P×Kt mate.
	Kt d5;	2. Kt d7 mate.
	Kt e4;	2. Pd4 mate.
	Kt else;	2. Qc5 mate.
	Pc2;	2. Bb2 mate.
	Bd6;	2. Q×Kt mate.
	B else;	2. Qc7 mate.
	Rf5;	2. Kt f7 mate.
	R else;	2. Rg5 mate.

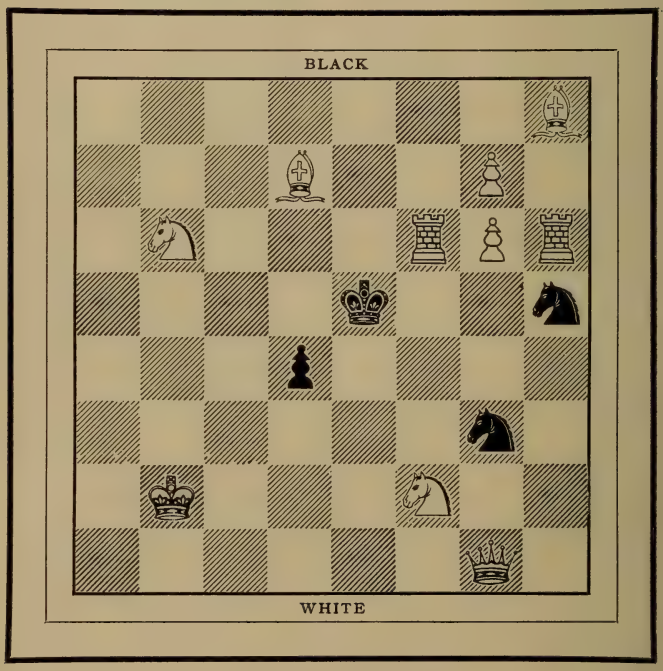
The White B. P. prevents a cook by 1. Bb7.

No. 71.

Ninth Prize, Fifth Tourney St. John Globe, 1892.

"Light Artillery."

Judges: B. G. Laws, W. Gleave, W. E. Perry.



White to mate in two moves.

No. 71.

SOLUTION:

1. Qc1,	K×R;	2. Pg8 (Kt) mate.
	Kt f5;	2. Re6 mate.
	Kt e4;	2. Kt g4 mate.
	QKt else;	2. Qg5 mate.
	Kt×R;	2. Qc7 mate.
	KKt else;	2. Qf4 mate.
	Pd3;	2. Qc3 mate.

No. 72.

Competitor in Fifth Tourney of St. John Globe, 1892.
"Poor Me."
Judges: B. G. Laws, W. Gleave, W. E. Perry.

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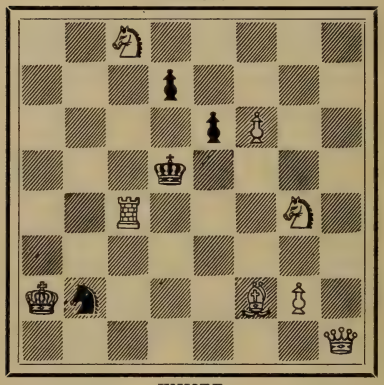

WHITE

White to mate in two moves.

No. 73.

Competitor in Fifth Tourney of St. John Globe, 1892.
"A Single Specimen."
Judges: B. G. Laws, W. Gleave, W. E. Perry.

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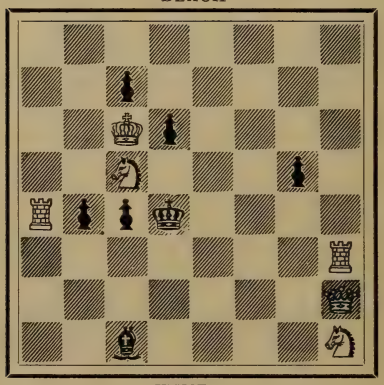


WHITE

White to mate in two moves.

No. 72.

SOLUTION:

1. Qh3, K×R; 2. Qb3 mate.
Kt×R; 2. Qf3 mate.
Pe5; 2. Kt e3 mate.
Pd6; 2. Kt b6 mate.
Kt else; 2. Qd3 mate.

No. 73.

SOLUTION:

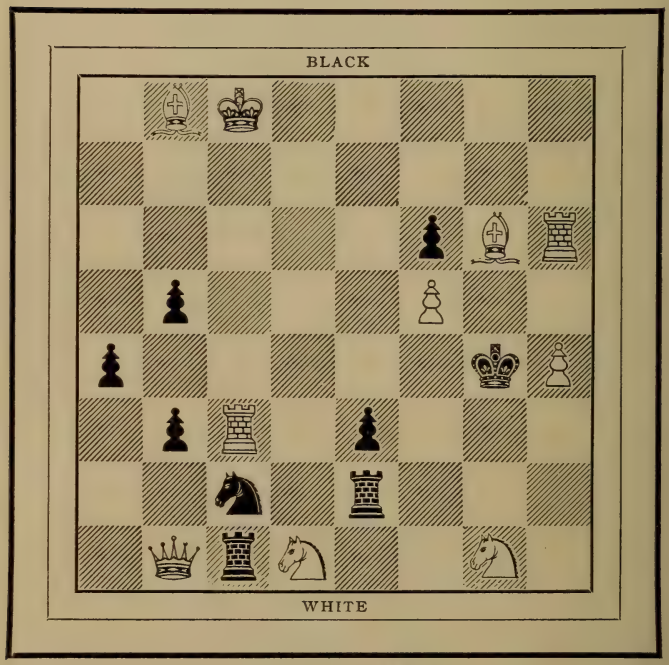
1. Re3, K×R; 2. Qf2 mate.
B×R; 2. Qh8 mate.
Pb3; 2. Rd3 mate.
Pc3; 2. Re4 mate.
QP any; 2. Qe5 mate.
Pg4; 2. Qf4 mate.
B else; 2. Qd2 mate.

No. 74.

First Prize, First Tourney, Pittsburgh Dispatch, 1892.

"Placidity."

Judges: S. Loyd, J. C. J. Wainwright, S. M. Joseph.



White to mate in two moves.

No. 74.

SOLUTION:

1. Bh7, Pb2;	2. Qa2, any;
	3. Qg8 mate.
Pa3;	2. Q×P, any;
	3. Qg8 mate.
R×Q;	2. Rc7, Kf4;
	3. Rc4 mate.
	2. Rc7, Kg3;
	3. Rg7 mate.
R×Kt;	2. Q×R, Kt d4;
	3. Q×Kt mate.
	2. Q×R, else;
	3. Q×R mate.
Re1;	2. Kt f2+ P×Kt;
	3. Rg3 mate.
Rd2;	2. Kt×P Kt×Kt;
	3. Qe4 mate.
Pb4;	2. Rc4+ Kt d4;
	3. Qe4 mate.

"I admired the Pittsburgh problem on account of the clever handling of a bold and unique theme. It is safe to say that few who solved it saw that the key move threatens nothing beyond preventing the capture of the White Queen! That is about the limit of its merits, as there is such paucity of attack that it can be solved at a glance—and the little features work themselves out afterwards, when one comes to appreciate the absence of duals."

Sam Loyd. (June 11, 1903.)

"This is surely the Queen of Beauty in all the field of chivalry. It opens with an exquisitely artful key-move followed by an automatic 'shut-off' of the guardian Bishop, both charming and original. This makes a master variation.

The construction is artistic and of delicate adjustment, though White's force is somewhat redundant. Upon the whole difficulty is subsidiary to beauty, but the entire scheme unrolled strikes one as making this problem the loveliest and freshest gem of the whole galaxy."

J. C. J. Wainwright.

"Contains a subtle key move with an original and superb main play, and is admirably worked out from first to last—being more beautiful than intricate, however."

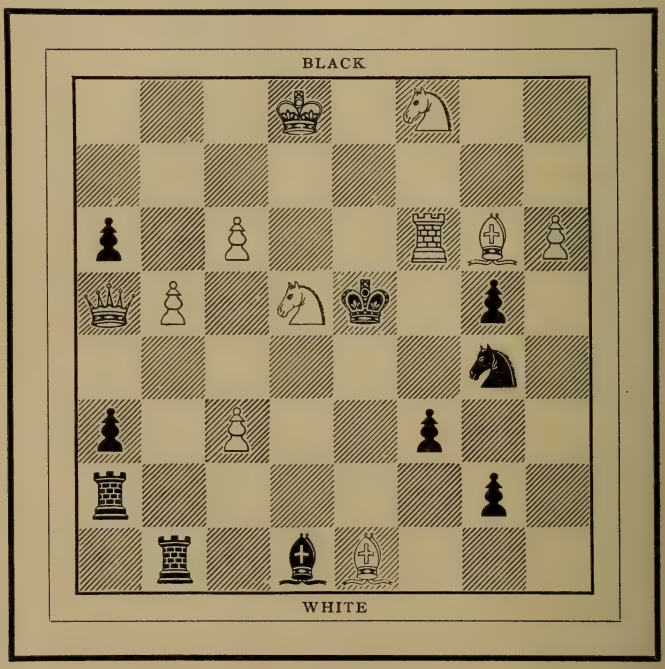
S. M. Joesph.

No. 75.

Fourth Prize, First Tourney, Pittsburgh Dispatch, 1892.

"Knotted and Combined."

Judges: S. Loyd, J. C. J. Wainwright, S. M. Joseph.



White to mate in three moves.

No. 75.

SOLUTION:

1. Qa3,	R×Q;	2. Kt b6, K×R;
		3. QKt d7 mate.
		2. Kt b6, Kt×R;
		3. Bg3 mate.
		2. Kt b6, else;
		3. KKt d7 mate.
	K×Kt;	2. Rd6+, Kc4;
		3. Bd3 mate.
		2. Rd6+, Ke5;
		3. Bg3 mate.
	Rb4;	2. Rf5+, Ke4;
		3. R×P mate.
		2. Rf5+, Kd6;
		3. Q×R mate.
	Kt×R;	2. Qe7+, K×Kt;
		3. Bf7 mate.

"'Knotted and Combined,' which is evidently a twin sister to 'Placidity,' contains a similar theme, is an excellent problem, showing conscientious work and a thorough familiarity with the essentials of first-class composition."

S. Loyd.

"An admirable position; construction on grand lines, and strong in conception. The mating coups are numerous, pure, and harmonious to the general design, no duals, and desperately difficult. The key-move, by taking the black pawn, is less of a detriment than the threatened mate on the move, which latter is the only weighty defect of this splendid problem."

J. C. J. Wainwright.

"It is much to be regretted that this really fine and difficult problem should have such a poor key move; the construction is excellent, the design is deep and not easily seen, a masterpiece heavily handicapped in the opening."

S. M. Joseph.

No. 76.

Illustrated London News, December 24, 1892.

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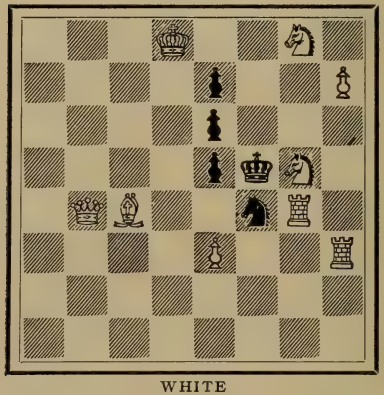

WHITE

White to mate in two moves.

No. 77.

Honorable Mention in London Schoolmaster, c. 1892.

"Firefly."

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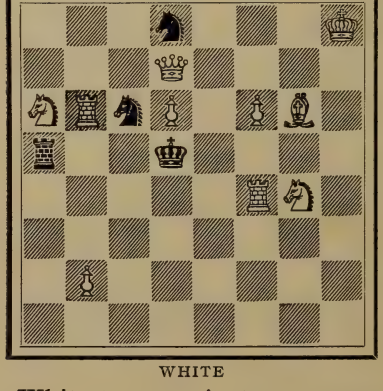


WHITE

White to mate in two moves

No. 76.

SOLUTION:

1. Kt f7,	K×R;	2. B×P mate.
	Ke4;	2. Qb1 mate.
	Kt×R;	2. Kt h6 mate.
	Pe4;	2. Rg5 mate.

No. 77.

SOLUTION:

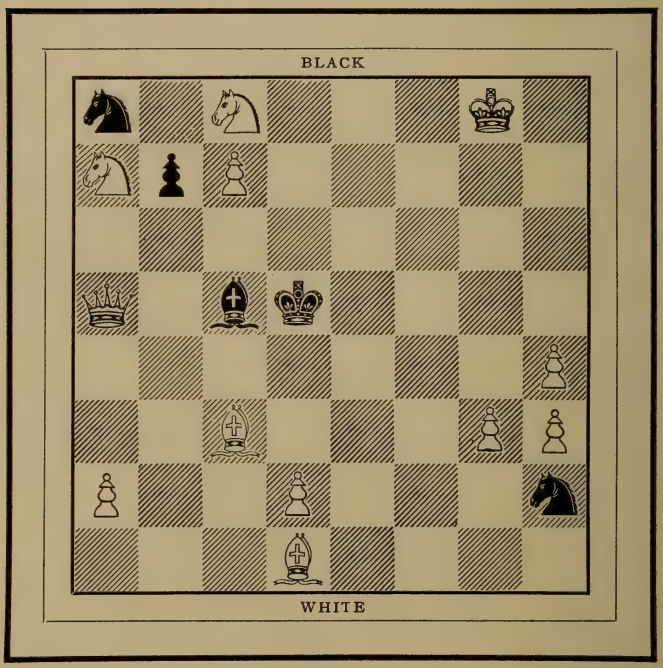
1. Pb3,	Kt e7;	2. QP×Kt mate.
	Kt e5;	2. Kt e3 mate.
	Kt d4;	2. Be4 mate.
	QKt else;	2. Qf5 mate.
	Kt e6;	2. Q×QKt mate.
	KKt else;	2. Bf7 mate.
	Rc5;	2. Kt b4 mate.
	R else;	2. Rb5 mate.

No. 78.

First Prize, British Chess Magazine, 1892.

"Picture of Purity."

Judges: G. Hume, J. S. Russell, J. Keeble.



White to mate in three moves.

No. 78.

SOLUTION:

1. Qb5, Kt f1; 2. Q×P+, Ke6;
3. Bg4 mate.
2. Q×P+, Kc4;
3. Be2 mate.

Kt f3; 2. Qb3+, Ke4;
2. Bc2 mate.

Ke6; 2. Bb3+, Kf5;
3. Qd3 mate.

Ke4; 2. Qb1+, Kd5;
3. Bb3 mate.

Kt×P; 2. Kt b6+, Ke4;
3. Qb1 mate.
2. Kt b6+, K else;
3. Qd7 mate.

Pb6; 2. Qc6+, Kc4;
3. Be2 mate.

"Five perfectly pure mates, three of them being pure 'mirror' mates, added to pleasing play throughout, an artistic position, and perfect freedom from duals, mark this out as pre-eminent for beauty and excellence of construction, beside which the slightly weak key, and the fact of all White's second moves being checks, sink into insignificance."

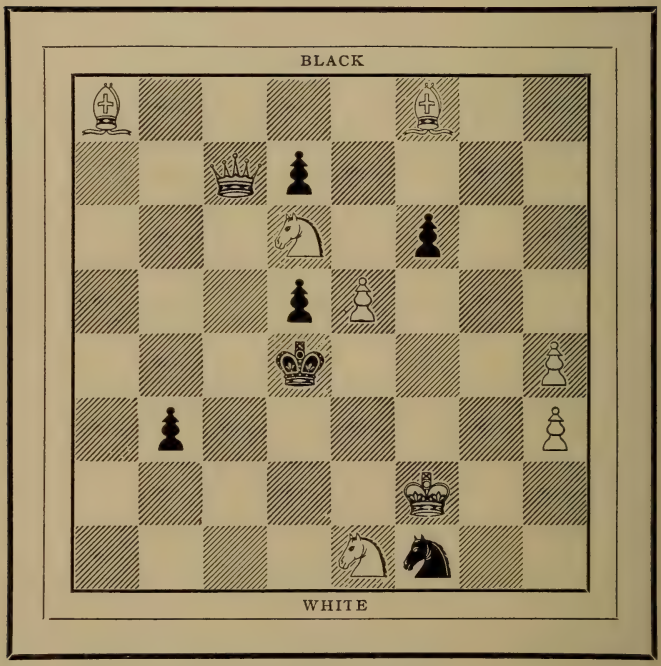
G. Hume.

No. 79.

Second Prize, British Chess Magazine, 1892.

"Rashly Importunate."

Judges: J. S. Russell, G. Hume, J. Keeble.



White to mate in three moves.

No. 79.

SOLUTION:

1. Qc1,	P×P;	2. Qc4+, P×Q;
		3. Kt b5 mate.
	K×P;	2. Qf4+, K×Q;
		3. Kt d3 mate.
		2. Qf4+, Ke6;
		3. Qf5 mate.
	Kt d2;	2. Kt f3+, Kt×Kt;
		3. Qe3 mate.
		2. Kt f3+, Kd3;
		3. Q×Kt mate.
	P f5;	2. Bg7, P any;
		3. Pe6 mate.
	P b2;	2. Q×P+, Kc5;
		3. Kt d3 mate.

"The double sacrifice of the Queen, followed in each case by a beautiful mate, is excellent. The other variations are of a more average character, and the short mate is annoying."

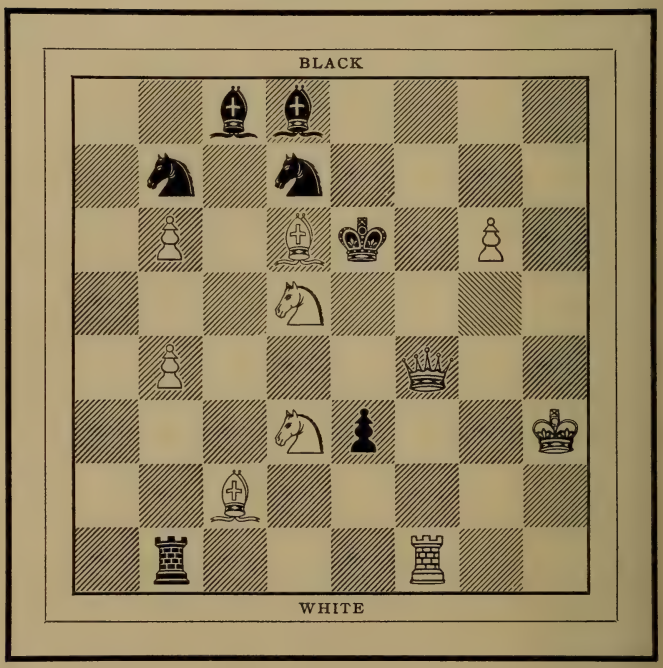
G. Hume.

No. 80.

Sixth Best, British Chess Magazine, 1892.

"Triple Extract."

Judges: J. S. Russell, G. Hume, J. Keeble.



White to mate in three moves.

No. 80.

SOLUTION:

1. Rd1, Kt+B;	2. Qe5+, Kt×Q;
	3. Kt c5 mate.
K×Kt;	2. Qe4+, K×Q;
	3. Kt e1 mate.
R+R;	2. Kt c7+, B×Kt;
	3. Bb3 mate.
Kt e5;	2. Q×Kt+, Kd7;
	3. Ba4 mate.
other;	2. Kt c5+, Kt×Kt;
	3. Bf5 mate.

"Key in good style as also are the double sacrifice of the Queen and the play of the Knight. The dual continuations slightly discounts it."

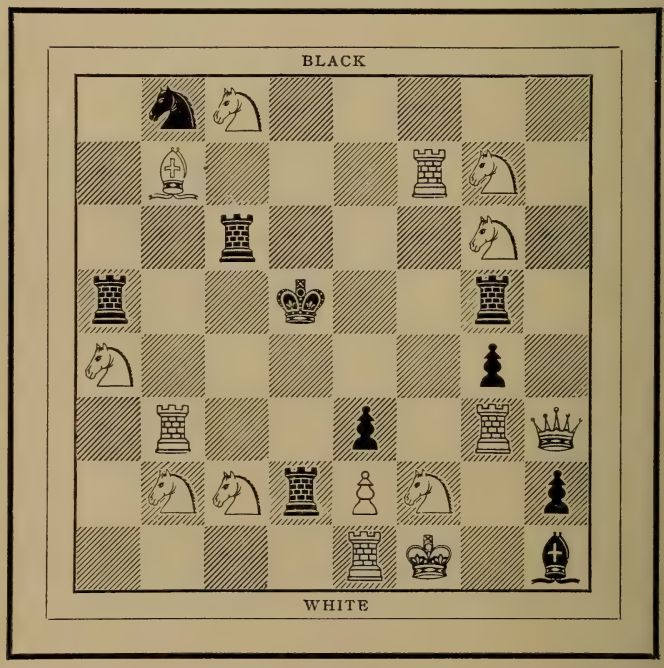
G. Hume.

No. 81.

Second Prize, British Chess Magazine Novelty Tourney, 1892.

"Ratiocination."

Judges: G. Hume, J. S. Russell, J. Keeble.



White to mate in two moves.

"I had little difficulty in selecting Ratiocination and Curiosité as the best two, but to decide which of them should stand first required much consideration. Both are very fine specimens, the one of the 'block,' and the other the 'threat' genus. Ratiocination is the more complex, with more variety and a somewhat less obvious key-move, while Curiosité has the advantage of a flight square and is slightly ahead in the purity of mating positions. Its great charm, however, is in the symmetrical Knight-play. The composer of Ratiocination apparently started with an equally symmetrical theme with Rooks, purposing a Black R on d8, but unfortunately had to abandon this part of his idea to secure soundness."

G. Hume.

No. 81a.

K. Stal. First Prize.

"Curiosité."

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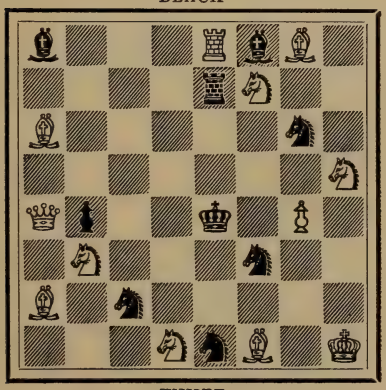

WHITE

White to mate in two moves.

1. Bc8.

No. 82.

Competitor in English Mechanic, 1892.
"Sweet Violets."
Judges: J. A. Miles, J. Keeble, W. T. Pierce.

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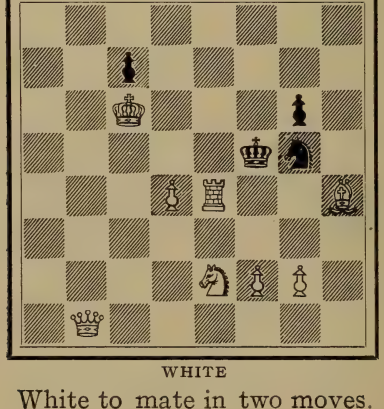

WHITE

White to mate in two moves.

No. 83.

Competitor in English Mechanic, 1892.
"Shadow of a Shade."
Judges: J. A. Miles, J. Keeble, W. T. Pierce.

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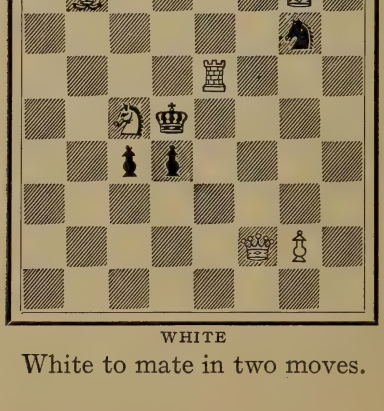


WHITE

White to mate in two moves.

No. 81.

SOLUTION:

1. Rg2, Rb5;	2. R×R mate.
Rc5;	2. Kt b6 mate.
Kt any;	2. Rd7 mate.
Re5;	2. Kt f4 mate.
Rf5;	2. R×R mate.
Rh5;	2. Q×R mate.
Rd1;	2. R×R mate.
Rd3;	2. R×R mate.
Rd4;	2. Kt×P mate.
P×Kt;	2. Pe4 mate.
P×Q;	2. R×R mate.
B×R;	2. Q×B mate.

No. 82.

SOLUTION:

1. Qb8, K×R;	2. Qb1 mate.
Kt×R;	2. Qc8 mate.
Kf6;	2. Qf8 mate.
Kt else;	2. Kt g3 mate.

"A problem with a clever key-move and four good variations. The defences 1 . . . Kt×R, 1 . . . K×R and 1 . . . Kf6 lead to fine mates, especially the first named. Another mate is given with the Knight and it is a pity in this case that the Queen is out of play. Altogether the problem is a capital one."

J. Keeble, February 21, 1904.

No. 83.

SOLUTION:

1. Kt a6, K×R;	2. Qf7 mate.
Kt×R;	2. Qf3 mate.
Kt else	2. Qf5 mate.
Pd3;	2. Kt c7 mate.
Pc3;	2. Qa2 mate.

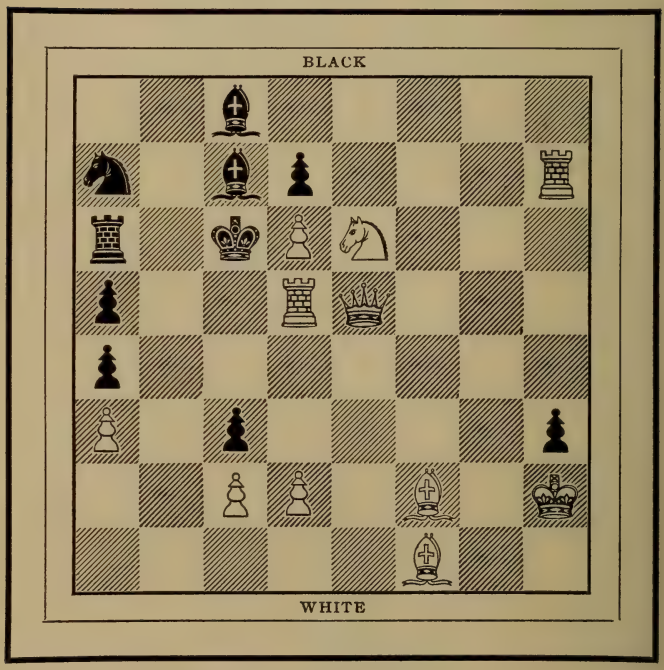
"A problem in some respects similar to No. 82. The Key move is not so good, being a give and take arrangement, and the defence 1 . . . Kt×R is not so well provided for. The mates caused by the moves of the B. P's are pretty and well arranged."

J. Keeble, February 21, 1904.

No. 84.

Competitor in unfinished tourney of American Chess Monthly, 1892-3.

"Psyche."



White to mate in two moves.

No. 84.

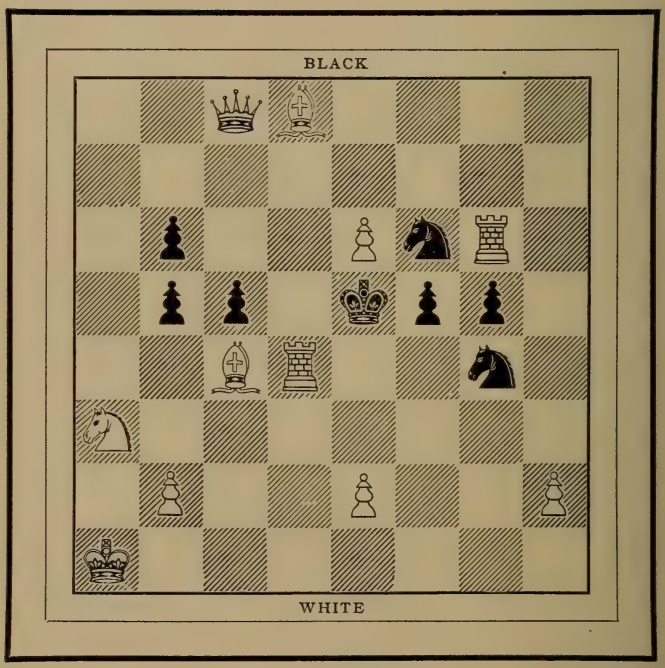
SOLUTION:

1. Qe4,	Kb7;	2. Rb5 mate.
	B×P+;	2. Re5 mate.
	Bb6;	2. Rd4 mate.
	Kt b5;	2. Rd3 mate.
	P×P;	2. R×BP mate.
	Bb7;	2. Qc4 mate.
	KB else;	2. Kt d8 mate.
	P×Kt ;	2. R×B mate.

An interesting problem, whose place in the award, had one been made, would have been instructive. The key is easily seen from the flight square open to the Black King—but it is the best that could be chosen, as on it depends the main variation 1 . . . B×P+. This, and the four other mates by the QR are cleverly introduced, while the Black pieces are placed with the graceful ease of a skilled hand. The inactivity of White's KR is unfortunate.

No. 85.

First Prize, Dublin Herald, 1893.



White to mate in three moves.

No. 85.

SOLUTION:

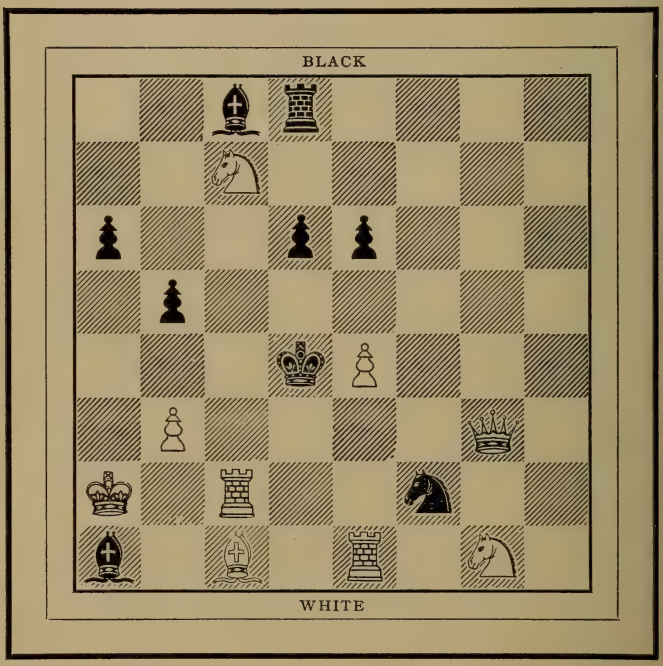
1. Qa8,	K×R;	2. Kt c2+, K×B;
		3. Qa2 mate.
		2. Kt c2+, Ke5;
		3. Bc7 mate.
	P×B;	2. Bc7+, K×R;
		3. Kt c2 mate.
	Pf4;	2. Qe4+, Kt×Q;
		3. Rd5 mate.
	Kt e4;	2. Qd5+, Kf4;
		3. B×P mate.
	Pb4;	2. Pe3, Kt×KP;
		3. B×Kt mate.
		2. Pe3, Pf4;
		3. R×P mate.
		2. Pe3, Kt d5;
		3. Q×Kt mate.

No. 86.

From First Prize Set—Scholastic Globe—Counties Chess Association, 1893.

"Hero and Leander."

Judge: Jas. Stent.



White to mate in two moves.

No. 86.

SOLUTION:

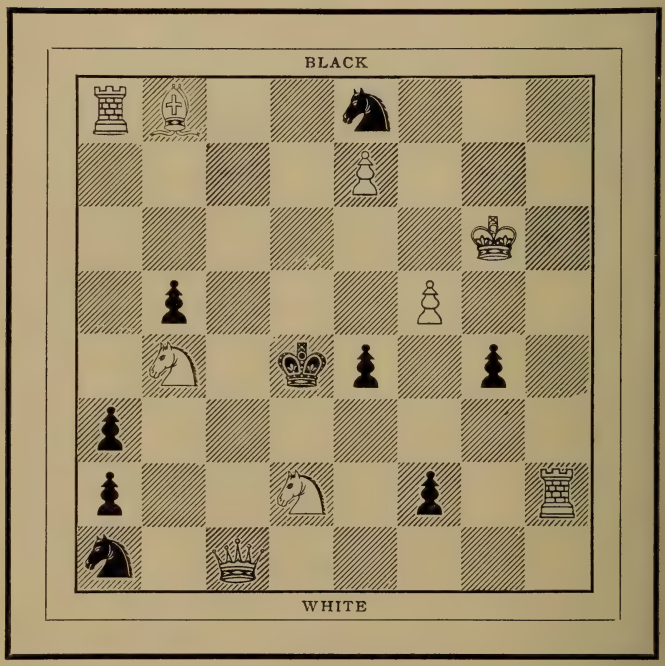
1. Ba3, Kt d3;	2. Kt f3 mate.
Kt×P;	2. Kt e2 mate.
Kt else;	2. Rd2 mate.
Bd7;	2. Q×P mate.
Rd7;	2. Kt×P mate.
Bb2;	2. B×B mate.
Bc3;	2. Q×B mate.
Pa5;	2, Kt×Kt P mate.
Pb4;	2. Rc4 mate.
Pd5;	2. Bc5 mate.
Pe5;	2. Qe3 mate.

No. 87.

From First Prize Set—Scholastic Globe—Counties' Chess Association, 1893.

"Hero and Leander."

Judge: Jas. Stent.



White to mate in three moves.

No. 87.

SOLUTION:

1. Ra4, Ke3; 2. Kt b3+, K any;
3. Kt d4 mate.
Pf1; 2. Qc3+, K×Q;
3. Be5 mate.
Kt d6; 2. Qc5+, K×Q;
2. Ba7 mate.
KKt else; 2. Ba7+, Ke5;
3. Qc7 mate.
P×R; 2. Ba7+, Ke5;
3. Kt c4 mate.
Pe3; 2. Kt f3+, Ke4;
3. Qc6 mate.
2. Kt f3+, P×Kt;
3. Rh4 mate.

No. 88.

No. 286, Pittsburgh Dispatch, 1893.

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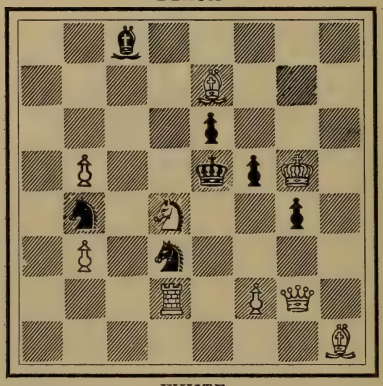

WHITE

White to mate in two moves.

No. 89.

Contributed to New Orleans Times Democrat, 1893.

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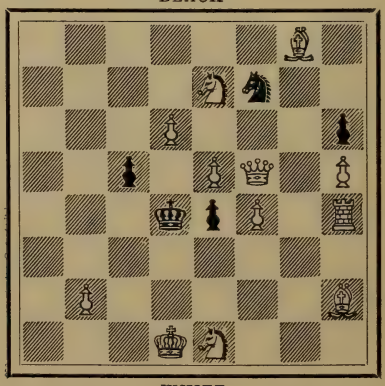


WHITE

White to mate in two moves.

No. 88.

SOLUTION:

1. Qa8, K×Kt; 2. Qa1 mate.
B any; 2. Qh8 mate.
KKt any; 2. Qb8 mate.
QKt any; 2. Kt c6 mate.
Pg3; 2. Kt f3 mate.
Pf4; 2. Qe4 mate.

No. 89.

SOLUTION:

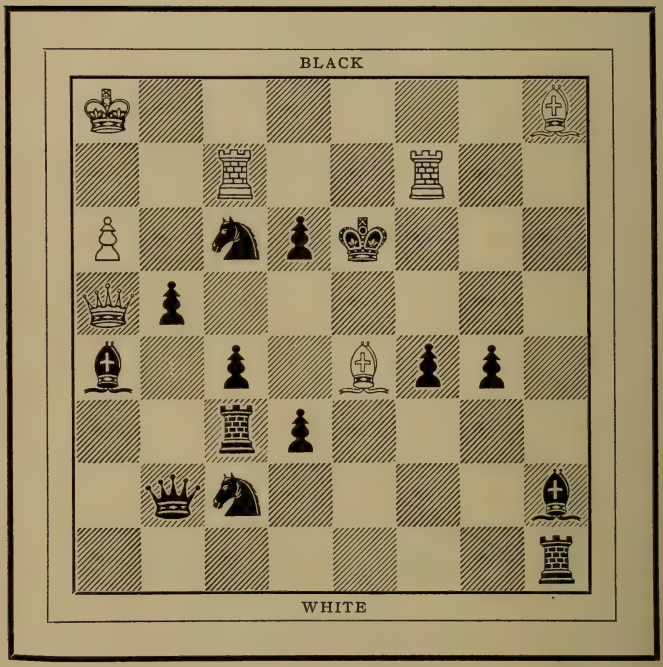
1. Qd7, Kc4; 2. Qa4 mate.
Pc4; 2. Qa7 mate.
Pe3; 2. Pf5 mate.
Ke3; 2. Bg1 mate.
Kt any; 2. Kt f5 mate,

No. 90.

First Prize, New Yorker Staats-Zeitung, 1893-4.

"The Marble Heart."

Judge: F. M. Teed.



White to mate in three moves.

No. 90.

SOLUTION:

1. Qb4, Q×Q; 2. Rg7, Ke5;
3 KRe7 mate.
2. Rg7, Kf6;
3. Rg6 mate.
KKt×Q; 2. Bd4, Kt×B;
3. QRe7 mate.
2. Bd4, else;
3. Rf6 mate.
Pf3; 2. B×Kt, any;
3. QRe7 mate.
threat; 2. Q×QP+, K×Q;
3. R×Kt mate.

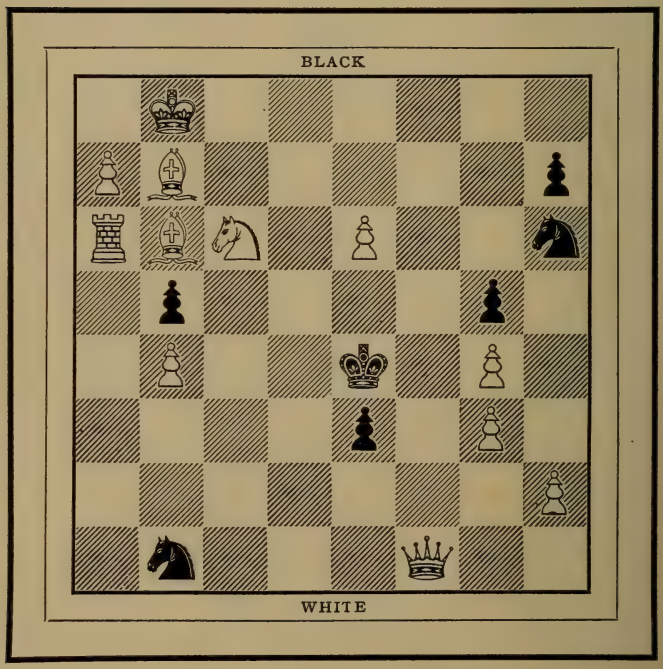
The White Pawn, which originally stood at e2, is unnecessary. It was meant for use in the variation 1, . . . Pf3; 2, Bf5+, Kd5; 3, Pe4 mate; but 2, B×Kt answers as well.

No. 91.

Honorable Mention in New Yorker Staats-Zeitung, 1893-4.

"Nimmermehr."

Judge: F. M. Teed.



White to mate in three moves.

No. 91.

SOLUTION:

1. Bd4, Kd5;	2. Bf6, K×P;
	3. Kt e5 mate.
	2. Bf6, Pe2;
	3. Kt a5 mate.
Pe2;	2. Qf3+, K×Q;
	3. Kt e5 mate.
Kt×P;	2. Qf5+, K×Q;
	3. Kt e7 mate.
Kt c3;	2. Kt e5+, K×B;
	3. Kt f3 mate.
	3. Kt e5+, Kt d5;
	3. Qd3 mate.
QKt else;	2. Kt e5+, K×B;
	3. Qa1 mate.

"The key is most unexpected and exceedingly subtle. It is the prelude to a genuine master-stroke upon 1, . . . Kd5. The defense is very fine, especially that of the Q. Kt.; while the defence 1, . . . Kt×P will be found also most effective in warding off cooks. The closeness of 1. Bd8 and 1. Bc5 further emphasizes the key's worth. The mates are classical and original; and taken altogether this is a beautiful conception, masterfully rendered. The very nature of the theme makes alternate Knight discoveries in some minor variations of no importance and naturally to be expected."

H. W. Barry.

No. 92.

Honorable Mention in New Yorker Staats-Zeitung, 1893- 4.
"Dream of Gold."
Judge: F. M. Teed.

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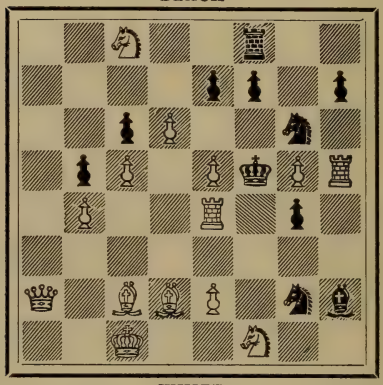

WHITE

White to mate in two moves.

No. 93.

Competitor in New Yorker Staats-Zeitung, 1893-4.
"The Grand Mogul."
Judge: F. M. Teed.

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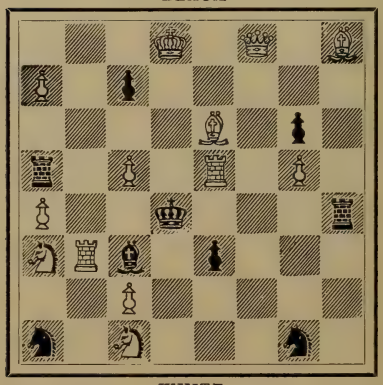


WHITE

White to mate in two moves.

No. 92.

SOLUTION:

1. Bc3,	B×P;	2. Rd4 mate.
	Bf4+;	2. Re3 mate.
	B else;	2. Kt g3 mate.
	QKt any;	2. Kt e3 mate.
	KKt any;	2. Kt×P mate.
	P×P;	2. Kt×P mate.
	Pe6;	2. Rc4 mate.
	Pg3;	2. QRh4 mate.
	Pf6;	2. Kt P×P mate.
	Ph6;	2. P×P mate.
	R any;	2. Q×P mate.

"A very good key, emphasized by the try 1, Bf4. The two blocks of the Bishop are familiar, but not in connection with the additional two discoveries by the same Rook, as in this problem! Examination of the construction will show that the variations connected with the Rook at h5, the Knight at c8 and the Knight at g6 are not the result of artificial superfluous variation-grafting, but are really necessitated by the constructive exigencies of the main theme."

H. W. Barry.

No. 93.

SOLUTION:

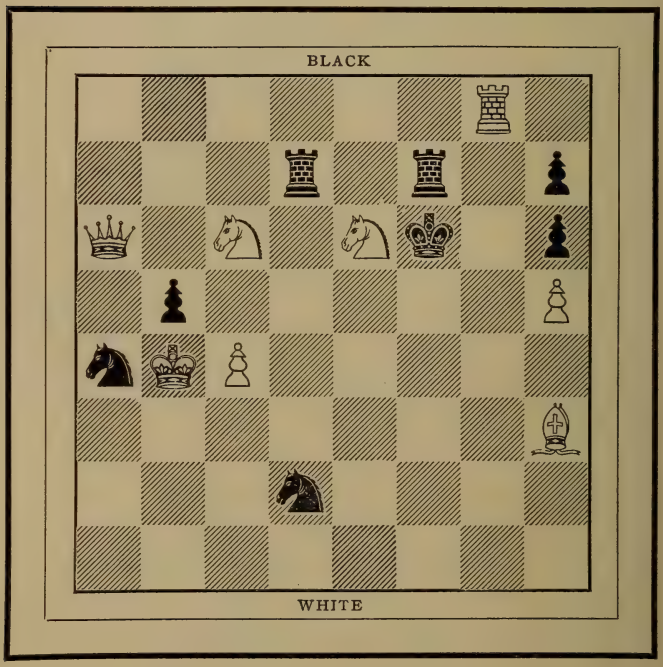
1. Bg8,	Rg4;	2. Re8 mate.
	Re4;	2. Rd5 mate.
	KR else;	2. Qf4 mate.
	R×BP;	2. Q×R mate.
	QR else;	2. Kt b5 mate.
	Kt×R;	2. Kt×Kt mate.
	Kt×P;	2. Kt×Kt mate.
	KKt any;	2. Kt e2 mate.
	Pe2;	2. Qf2 mate.
	Pc6;	2. Qd6 mate.
	B any;	2. Rd3 mate.

No. 94.

Second Honorable Mention, Munchener Neuesten Nachrichten, 1893-94

"Was Gilt's?"

Judges: J. Kohtz, C. Kockelkorn.



White to mate in three moves.

No. 94.

SOLUTION:

1. Qa7, R×Q;	2. Rg4, K×Kt;
	3. Rg6 mate.
	2. Rg4, else;
	3. Rf4 mate.
Rd3;	2. Q×R+, K×Q;
	3. Rf8 mate.
Kt c5;	2. Qa1+, Rd4;
	3. Q×R mate.
Kt f3;	2. Qe3, any;
	3. Q mate.
threat;	2. Qf2+, Kt f3;
	3. Q×Kt mate.

"Both this problem and No. 95 begin by the sacrifice of the Queen, what we call in German 'Ablenkungsopfer.' By the idea of their main play they are nearly related, only the parts played by a Bishop and a Castle being interchanged. They both have a very good variation, besides the main-play. They are, however, more conspicuous for elegance than difficulty, partly owing to the obvious threats of the key-moves."

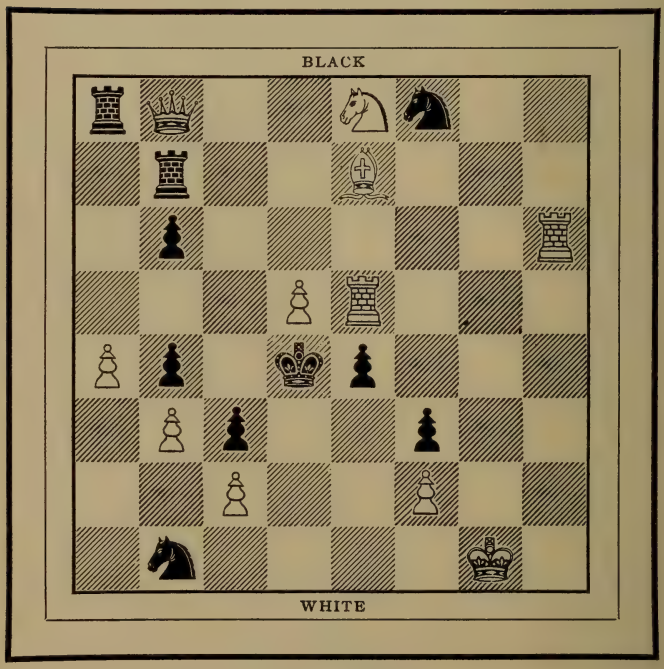
C. Kockelkorn (December 21, 1903).

No. 95.

Second Honorable Mention, Munchener Neuesten Nachrichten, 1893-94.

"Vergiss Mein Nicht."

Judges: J. Kohtz, C. Kockelkorn.



White to mate in three moves.

No. 95.

SOLUTION:

1. KRh5, QR×Q; 2. Pd6, Pe3;
3. P×P mate.
2. Pd6, else;
3. Rd5 mate.

KR×Q; 2. Bg5, any;
3. Be3 mate.

Rc7; 2. Q×P+.

Kt d7; 2. Kt g7, Kt×Q;
3. Kt e6 mate.
2. Kt g7, Kt×R;
3. Q×Kt mate.
2. Kt g7, Kt f8;
3. Kt f5 mate.

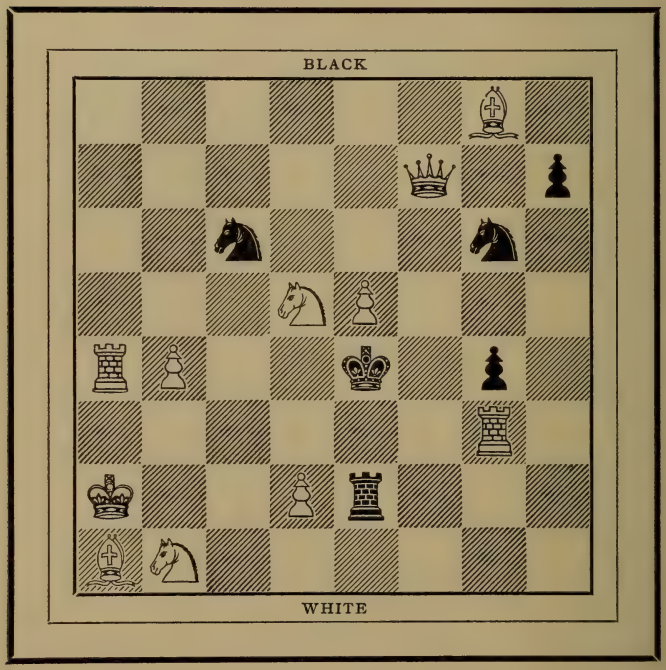
threat; 2. R×P+, K×R;
3. Qe5 mate.

No. 96.

Competitor in Third Tourney of London Chess Monthly, 1893-4.

"Prickly Cactus."

Judges: Sir J. O. S. Thursby, Hon. J. C. St. Clair.



White to mate in two moves.

No. 96.

SOLUTION:

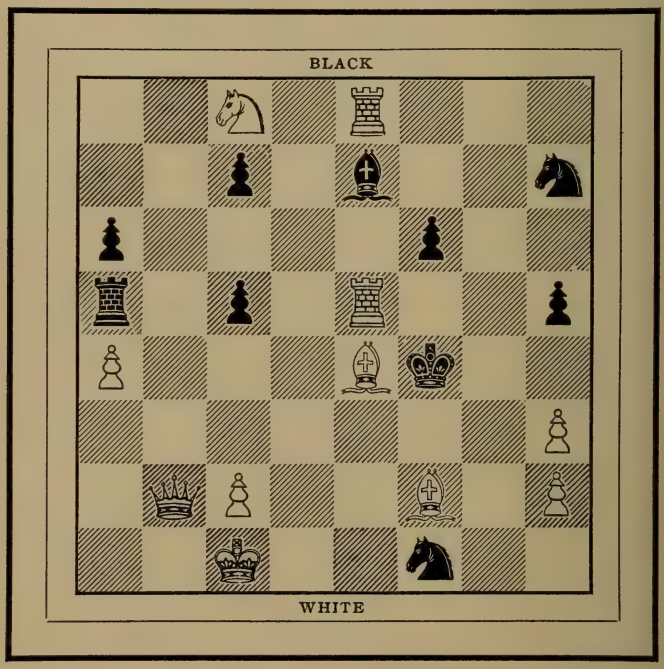
1. Qe6, QKt ×KP; 2. Pb5 mate.
Kt d4; 2. QKt c3 mate.
Kt×Kt P; 2. R×Kt mate.
Kt a5; 2. P×Kt mate.
KKt×KP; 2. B×P mate.
Kt f4; 2. Kt f6 mate.
KKt else; 2. Q×P mate.
R×P+; 2. Kt×R mate.
Re1; 2. Pd3 mate.
R else; 2. Re3 mate.
P any; 2. Q×KKt mate.

No. 97.

Competitor in Chess Monthly, Third Tourney, 1893-4.

"Joan of Arc."

Judges: Sir J. O. S. Thursby Hon. J. C. St. Clair.



White to mate in three moves.

No. 97.

SOLUTION:

1. Qb6, K×R; 2. Qe6+, K×Q;
3. R×B mate.
2. Qe6+, Kf4;
3. Qf5 mate.

P×Q; 2. Rf5+, K×B;
3. Kt d6 mate.

KKt any; 2. Q×KBP+, B×Q;
3. Rf5 mate.

Pc4; 2. Qe3+, Kt×Q;
3. Bg3 mate.
2. Qe3+, K×R;
3. R×B mate.

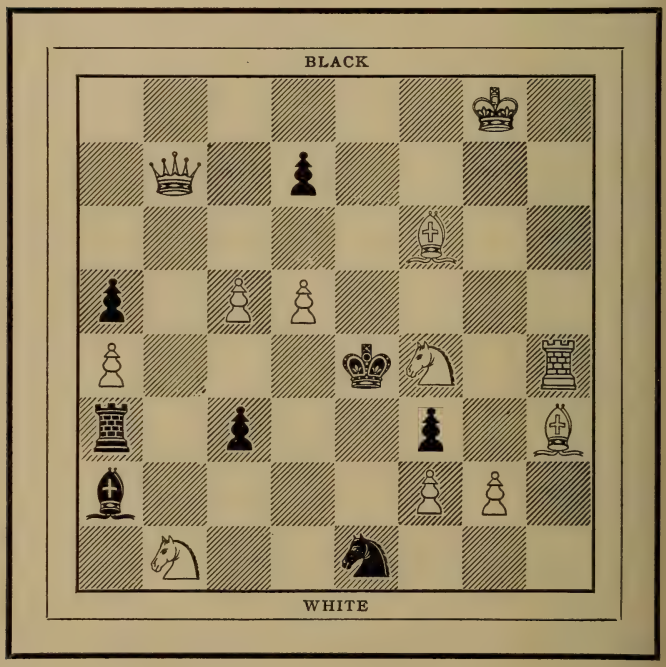
P×R; 2. Qg6, Kt e3;
3. Bg3 mate.
2. Qg6, Kt g3;
3. P×Kt mate.
2. Qg6, else;
3. Qf5 mate.

Kt g3; 2. P×Kt+, K×R;
3. R×B mate.

threat; 2. Rf5+, K×B;
3. Qe6 mate.

No. 98.

Specially Contributed for the First Anniversary of the Chess Column in the Times Weekly Edition, 1894.



White to mate in two moves.

No. 98.

SOLUTION:

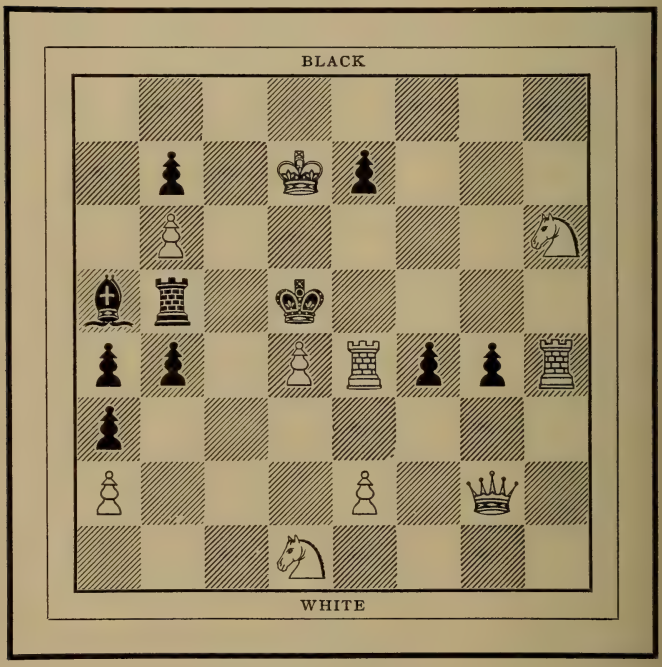
1. Qb5,	Pd6;	2. Qe8 mate.
	P×P;	2. Qe2 mate.
	B×P+;	2. Kt e6 mate.
	Bb3;	2. Kt×P mate.
	Rb3;	2. Qc4 mate.
	Pc2;	2. Kt d2 mate.
	Kt any;	2. Qd3 mate.

No. 99.

Second Honorable Mention, Schachmatny Journal, 1894.

"Happy-go-lucky."

Judges: J. Dobrusky, N. Maximow, F. Dubbe, O. Nemo.



White to mate in three moves.

No. 99.

SOLUTION:

1. Qg3, P×Q; 2. Kt×P, any;
3. KKt e3 mate.

K×R; 2. Q×BP+, K×Q;
3. R×P mate.

2. Q×BP+, Kd5;
3. Kt e3 mate.

Pf3; 2. Kt e3+, K×R;
3. Qe5 mate.

Pb3; 2. Qd3, any;
3. Re5 mate.

R any; 2. Re5+, Kc4;
3. Qd3 mate.

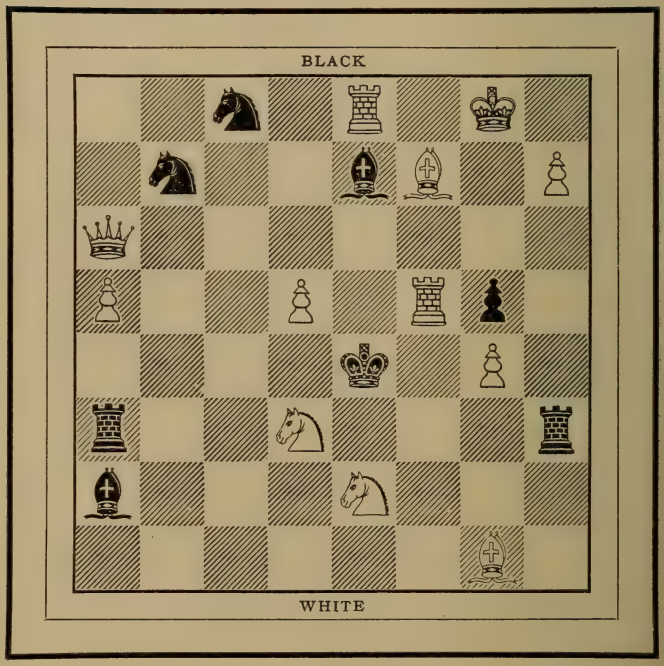
2. Re5+, K×P;
2. Q×P mate.

No. 100.

Third Prize in St. James' Budget, 1894.

"A Tangled Web."

Judges: B. G. Laws, H. Cudmore, J. Stent.



White to mate in two moves.

No. 100.

SOLUTION:

1. Bg6,	B×P+;	2. Rf7 mate.
	Bb3;	2. Kt c3 mate.
	B else;	3. Qc4 mate.
	Rg3;	2. Kt×R mate.
	Rf3;	2. Re5 mate.
	Re3;	2. Kt f2 mate.
	R×Kt;	2. Qe6 mate.
	KKt any;	2. R×B mate.
	QKt any;	2. Kt c5 mate.

"In many ways this is a fine problem. The key is clever indeed, for though the position is of the pure waiting class, the key forfeits one mate already set (which the solver would be loth to give up) to accept an alternative which produces prettier and more strategic play. The unavoidable necessity for the White Rook at e8, the pinned Bishop and consequent Black Knight is a matter for regret, but since a variation has been extracted from their imperative presence, little complaint can be made. Ample evidence is given that the composer has considerable ability in construction, resource and design."

B. G. Laws' Report.

"An elaborate and fairly complex position, constructed with due regard to the strategic nature of the key. The double use of the Pawn at g4 is of prime importance, and the air of freedom among the White forces (suggesting a pure waiting key) is skilfully contrived. The mates are numerous but not of high quality and the problem as a whole may be described as good rather than brilliant."

H. Cudmore's Report.

"This has undoubtedly one of the finest key moves in the section. The position is not a pure waiter, but it is highly ingenious that the key should arise from a quarter, and even from a square, where it is not only not necessary, but apparently, foolhardy to make any disturbance of the setting."

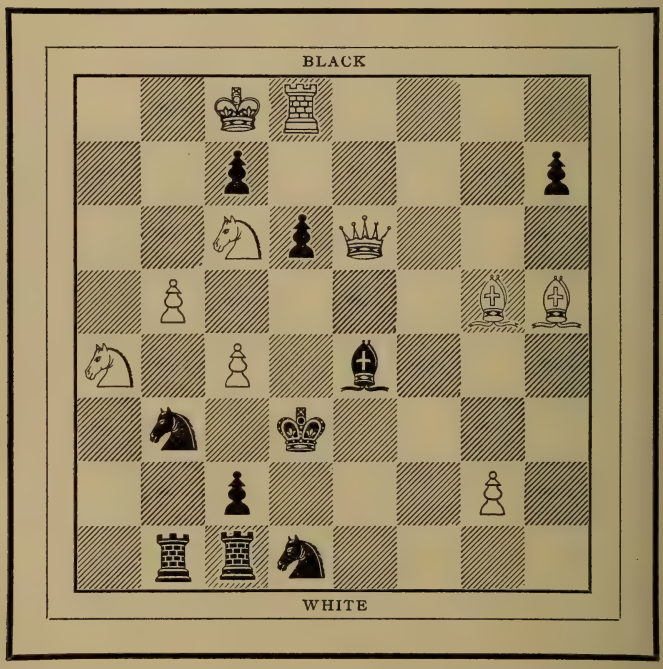
J. Stent's Report.

No. 101.

Third Prize, St. James Budget, 1894.

"La Première Pensée."

Judges: H. Cudmore, J. Stent, B. G. Laws.



White to mate in three moves.

"In his review of this problem, Mr. Laws suggested as an improvement the alternative position given in the diagram. This position was not new to me. In the course of construction I considered, and, while I was not unmindful of its special features and was aware that many would prefer the less heavy setting, rejected it for reasons I thought good and sufficient. One reason which induced my choice was the objection I had to the White Queen's Bishop being left **en prise** of the Black Knight, the move 1, . . . Kt×B helping to suggest the key and too easily frustrating almost every other attempt at a solution, particularly 1. Kt b4+, Kd4; 2. Be2, which, in the position I elected, is defeated only by 2, . . . Bb7+. Then it was my desire to avail myself of the opportunity which so readily presented itself of introducing the mirror mate after 1, . . . Ph6. Again, to my mind, when a powerful Black piece like the Rook has, under the compulsion of the waiting move, to relinquish some point of command, the effect is more pleasing than when this is done by the unpretentious Pawn, and a generous use of Black force to accomplish some desirable or desired end never gives me much hesitation. This does not by any means imply that in the connection referred to I would indiscriminately use a Black piece where a Pawn might be employed. A great deal would depend upon the surrounding circumstances.

Certainly the disfiguring feature of the problem is not the presence of the two Black, but rather that of the White, Rook. The Queen subjects herself to capture in the exceptional number of five alternative ways, and in order to bring about one of these Queen-sacrifices the Rook had to be introduced. But it can only be regarded as a necessary evil, for it is an ugly blemish, seeing that it takes no part in any of the mating positions and even helps to make one impure."

A. F. M.

No. 101a.

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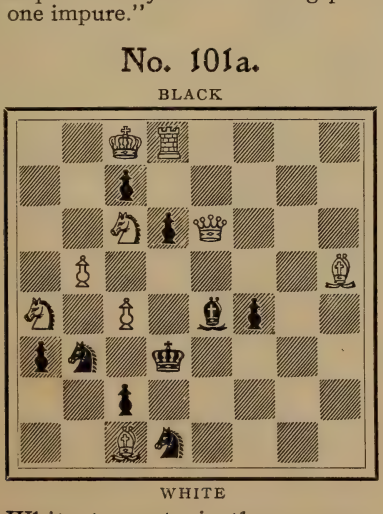


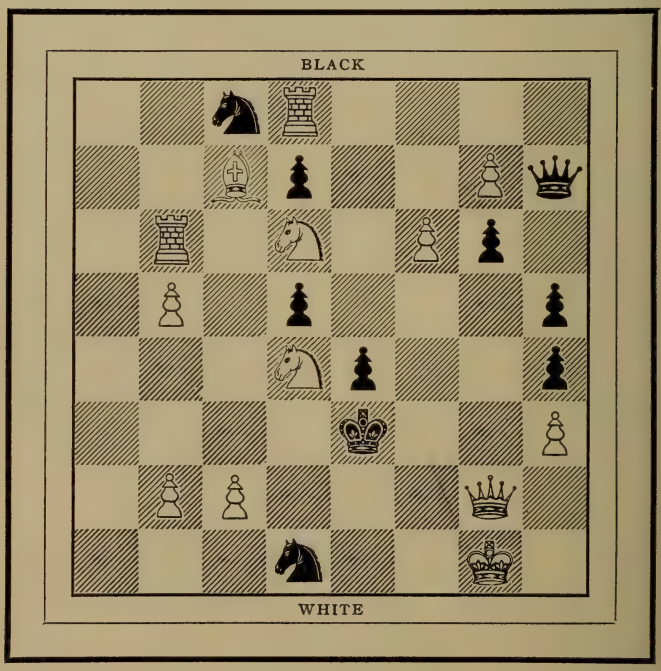
WHITE

White to mate in three moves.

No. 102.

Honorable Mention in Knowledge Tourney, 1894.

"Pearl of the Garden."



White to mate in three moves.

No. 101.

SOLUTION:

1. Qe5, K×P; 2. Qd5+, K×Q;
3. Bf7 mate.
2. Qd5+, B×Q;
3. Be2 mate.

R any; 2. Qc3+, Kt×Q;
3. Kt b2 mate

Pd5; 2. Qd4+, Kt×Q;
3. Kt e5 mate.

Ph6; 2. Q×B+, K×Q;
3. Bg6 mate.

Bf5+; 2. Q×B+, K×P;
3. Be2 mate.

Bf3; 2. B×B.

No. 102.

SOLUTION:

1. Rc6, P×R; 2. Q×KP+, P×Q;
3. Kt c4 mate.
2. Q×KP+, Kd2;
3. Kt b3 mate.

K×Kt; 2. Kt f5+, P×Kt;
3. Qd2 mate.

Kf4; 2. Qg5+, K×Q;
3. Kt f7 mate.

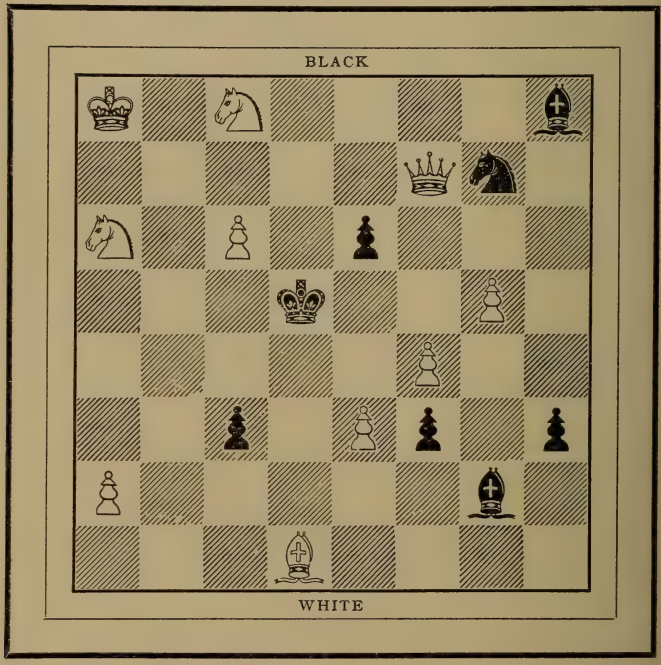
Kt×Kt; 2. Qg5+, K×Kt;
3. Bb6 mate.

Q any; 2. QKt f5+, P×Kt;
3. Kt×Kt mate.

No. 103.

Third Prize, Liverpool Mercury Tourney, 1894-5.

Judges: Mrs. W. J. Baird, Dr. J. W. Hunt.



White to mate in three moves.

No. 103.

SOLUTION:

1. Qg6, Kc4;	2. Qe4+, Kb5;
	3. Qa4 mate.
K×P;	2. Ba4+, Kd5;
	2. Qd3 mate.
Kt f5;	2. Q×P+, K×Q;
	3. Bb3 mate.
Bf1;	2. B×P+, Kc4;
	3. Kt d6 mate.
Kt else;	2. Bb3+, K×P;
	3. Qe8 mate.
Pc2;	2. Q×BP, Kt e8;
	3. Kt b4 mate.
threat;	2. Qd3+, K×P;
	3. Ba4 mate.

"Were it not for the weak opening this would be a very good problem, but the square curtailed is an important one. Seeing the K cannot be allowed there, 1. Bc2, defeated in one way only, is a good try. The play following the Knight's moves and that of 1, . . . Bf1 is first class, leading to lovely pure mates. On the other hand, the dual short mate and the triple mate after the silent continuation cannot be regarded as pleasing, but with so much that is good in the working the problem can but receive its fair meed of praise."

Mrs. Baird.

"Again a good problem, and but for the key cutting off an important flight square (though 1, . . . K×P partly compensates) it would have scaled more. The sacrifice of the Queen after 1, . . . Kt f5 leading to a pure mate is very pretty, but being one of the first objects to meet the eye it helps to fix the key. The variations have evidently been carefully worked out, but that following 1, . . . Pc2 leaves something to be desired, and the short mate is a greater disfigurement in that it follows a move granted by the key."

Dr. Hunt.

No. 104.

Competitor in Liverpool Mercury Tourney, 1894-5.
Judges: Mrs. W. J. Baird, Dr. J. W. Hunt.

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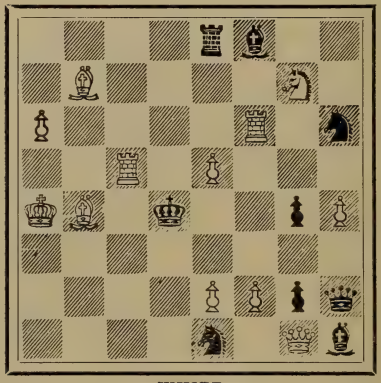

WHITE

White to mate in two moves.

No. 105.

Competitor in Liverpool Mercury Tourney, 1894-5.
Judges: Mrs. W. J, Baird, Dr. J. W. Hunt.

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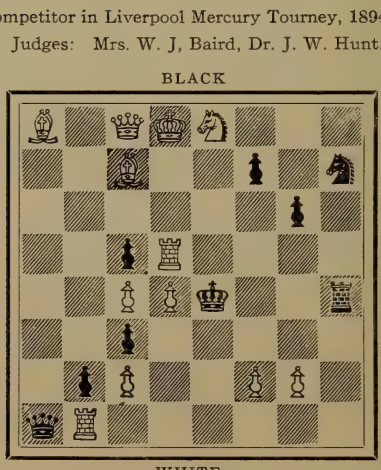


WHITE

White to mate in two moves.

No. 104.

SOLUTION:

1. Kb3, B×R;	2. Bc3 mate.
Be7;	2. Kt e6 mate.
Re7;	2. Rd6 mate.
R×P;	2. Rc4 mate.
KKt any;	2. Kt f5 mate.
Qg3+;	2. P×Q mate.
Qh3+;	2. Pf3 mate.
Q×Q;	2. Rf4 mate.
Kt c2;	2. Qd1 mate.
Kt d3;	2. Pe3 mate.
Kt f3;	2. Qa1 mate.

No. 105.

SOLUTION:

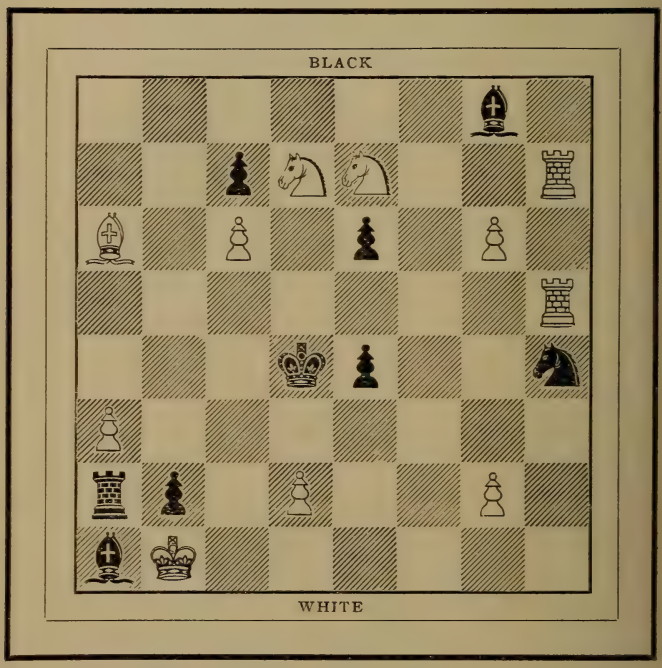
1. Ke7, Q×R;	2. Rd8 mate.
Q else;	2. Re1 mate.
P×P;	2. Ra5 mate.
Rf4;	2. Kt d6 mate.
R else;	2. Qg4 mate.
Kt any;	2. Kt f6 mate.
Pf6;	2. Qe6 mate.
Pg5;	2. Qf5 mate.

No. 106.

First Prize, Manchester Times, 1895.

"An Idyl of Roses."

Judges: B. G. Laws, T. Taverner.



White to mate in three moves.

No. 106.

SOLUTION:

1. Re5, B×R;	2. Rb5, Kd3;
	3. Rd5 mate.
	2. Rb5, Kc4;
	3. Rb4 mate.
Kt any;	2. Rd5+, P×R;
	3. Kt f5 mate.
else;	2. R×P+, K×R;
	3. R×Kt mate.

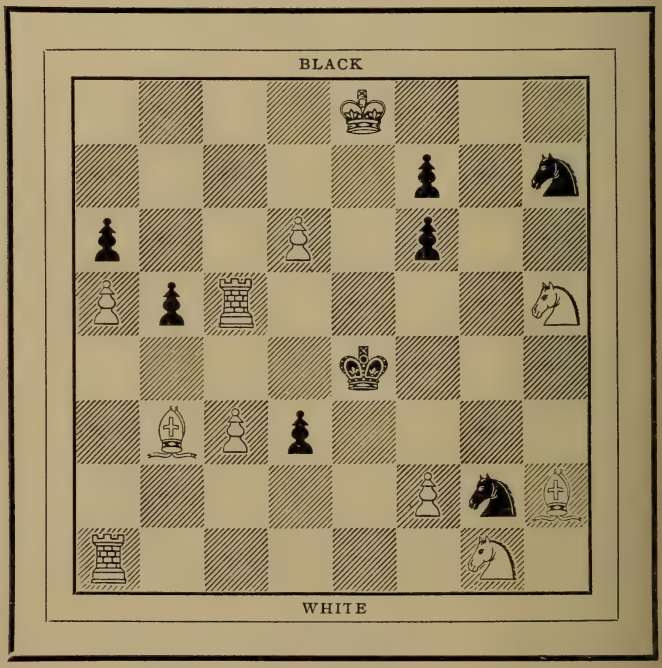
This problem and its companion two-mover were also awarded the First Prize for the best set. The tourney was a restricted one, open only to problems wanting the White Queen.

No. 107.

Third Prize, Manchester Times, 1895.

"A Summer Idyl."

Judges: B. G. Laws, T. Taverner.



White to mate in two moves.

No. 107.

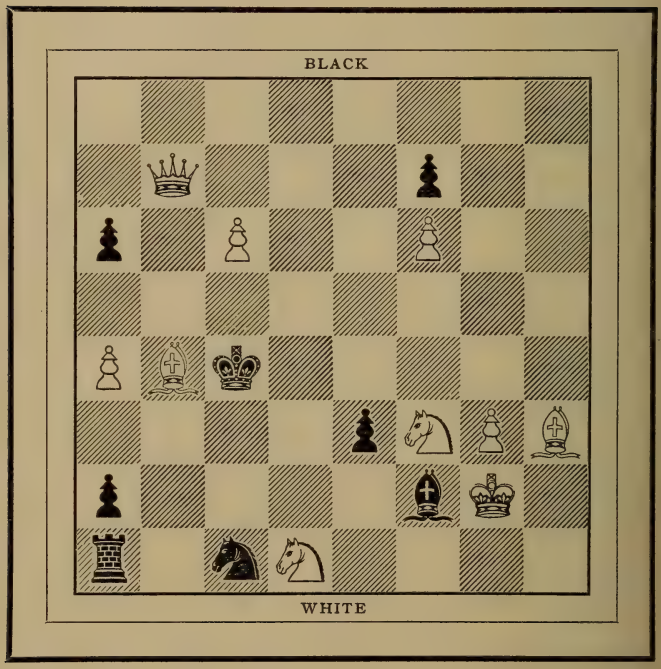
SOLUTION:

1. Ba4,	P×B;	2. R×P mate.
	Pb4;	2. Bc6 mate.
	Pd2;	2. Bc2 mate.
	Pf5;	2. Re5 mate.
	Kt e3;	2. Pf3 mate.
	Kt f4;	2. Kt g3 mate.
	QKt else;	2. Re1 mate.
	KKt any;	2. Kt×P mate.

No. 108.

Third Prize, Leeds Mercury, 1894-5.

Judges: B. G. Laws, J. Rayner.



White to mate in three moves.

No. 108.

SOLUTION:

1. Bf8, Kd5; 2. Kt b2, any;
3. Pc7 mate.

Kd3; 2. Bf5+, Ke2;
3. Kt c3 mate.

2. Bf5+, Kc4;
3. Q×BP mate.

Pe2; 2. Q×BP+, Kd3;
3. Bf5 mate.

Be1; 2. Bf5, Kd5;
3. Kt×P mate.

threat; 2. Q×RP+, Kd5;
3. Kt c3 mate.

2. Q×RP+, Kb3;
3. Kt d4 mate.

"An elaborate and in every sense an admirably conceived problem. The key is distinctly good, and it is not easily seen why 1. Ba3 will not do as well. The variations are numerous and pointed, and the mating positions are open and neat. The construction is good, but the force is not fully utilized."

J. Rayner.

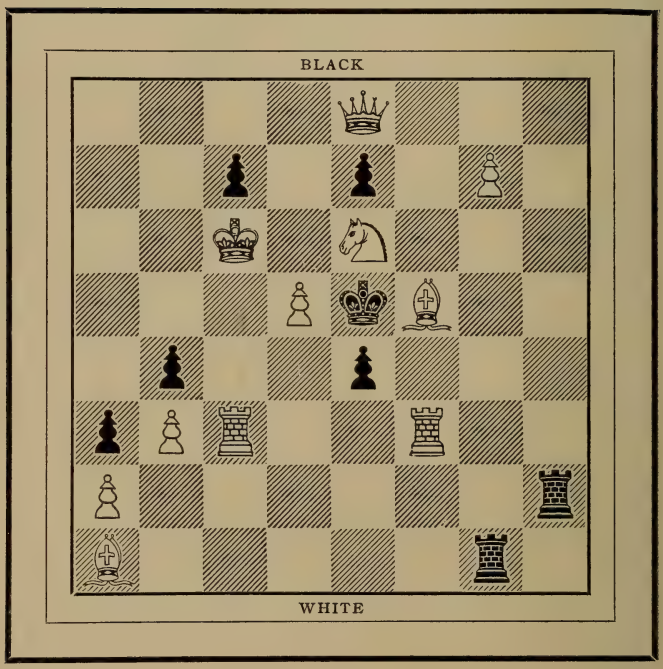
"This suffers in its key, though the whither of the B. mitigates in a measure the fact that the taking away of a flight square is bad. There are some quiet and beautiful variations, and the problem is distinctly good. The key must, however, handicap heavily this interesting piece of work."

B. G. Laws.

No. 109.

Competitor in Leeds Mercury, 1894-5.

Judges: B. G. Laws, J. Rayner.



White to mate in two moves.

No. 109.

SOLUTION:

1. Qh5,	R×Q;	2. Rc1 mate.
	Rf2;	2. Bg4 mate.
	R×B;	2. Bh3 mate.
	R×P;	2. Rc2 mate.
	Kf6;	2. B×P mate.
	Kt P×R;	2. QB×P mate.
	KP any;	2. QRe3 mate.

The two move theme consisting of White's having two lines of attack by discovering check, while Black's defence relies mainly on two Rooks, or a Rook and a Queen, so placed that together they withstand White's threat, but that when either moves some point is left weakened and White can mate—this theme has been carefully studied by Mr. Mackenzie. There are several very interesting examples in "Chess: Its Poetry and Its Prose," and this collection also has some fine examples. No. 29 shows White threatening two diagonal discovered checks; No. 11 has one diagonal and one lateral discovery. In the above problem further interest is added by Black's having a flight square. The power of the Black Rooks thus supporting one another, without either actually guarding his companion is illustrated by the defences to the near tries:

1. Bh3, Rf2 and no mate.
1. Bg4, Rf1 and no mate.

Mr. Barry says of this problem: "The finest illustration of the idea I ever saw. Absolutely flawless, and the flight and cut-offs very novel."

No. 110.

Competitor in Leeds Mercury, 1894-5.

Judges: B. G. Laws, J. Rayner.

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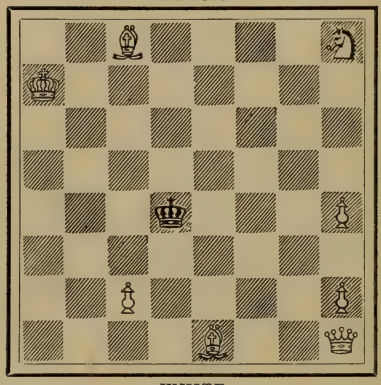

WHITE

White to mate in three moves.

No. 111.

Contributed to Westminster Gazette, 1896.

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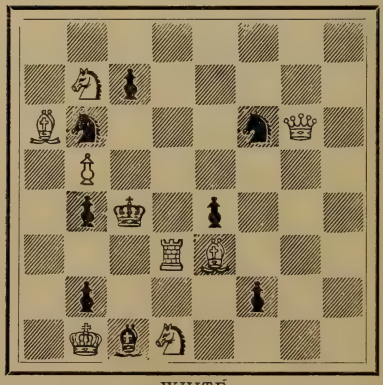


WHITE

White to mate in two moves.

No. 110.

SOLUTION:

1. Bb4, Ke5; 2. Bc5, Kf6;
3. Qa1 mate.
2. Bc5, Kf4;
3. Kt g6 mate.
Ke3; 2. Bb7, Kf2;
3. Qe1 mate.
2. Bb7, Kd4;
3. Qe4 mate.
2. Bb7, Kf4;
3. Qe4 mate.
Kc4; 2. Qe4+, Kb5;
3. Bd7 mate.

No. 111.

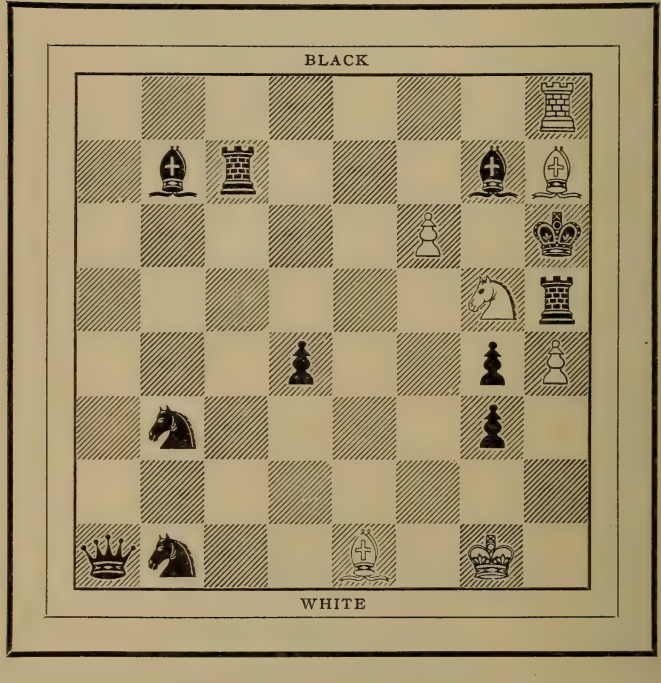
SOLUTION:

1. Qg2, K×R; 2. Qf1 mate.
P×R; 2. Kt a5 mate.
Pb3; 2. Rd4 mate.
QBP any; 2. P×P mate.
B×B; 2. Kt×Kt P mate.
Pf1; 2. Qc2 mate.
QKt any; 2. Pb6 mate.
KKt any; 2. Q×KP mate.

No. 112.

Quoted in Deutsche Schachzeitung, May, 1896.

"Fun and Frolic."



White to play and draw.

No. 112.

SOLUTION:

1. Bd2, Kt×B+;
2. Bb1+, B×R;
3. Kt f7+, R×Kt stale mate.

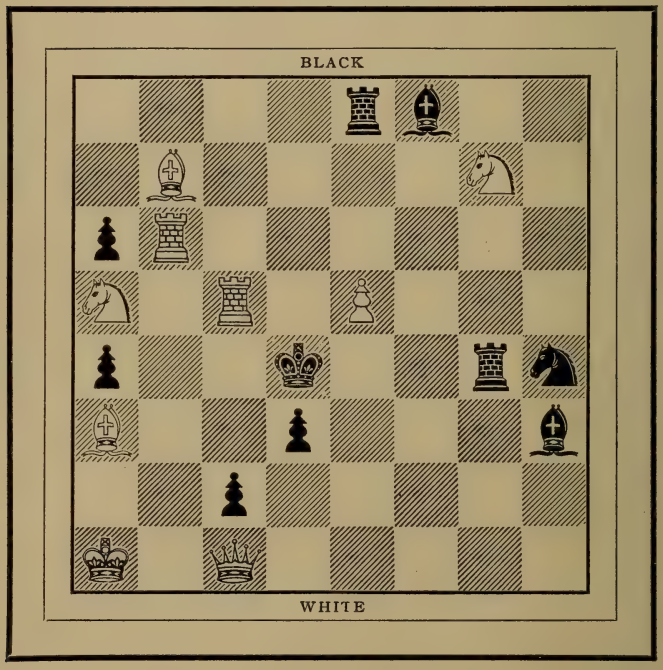
"An ending from actual play is always interesting. A good and striking one has a special fascination for the solver, which a problem, the offspring of Art, does not possess. It is like a romance in real life; and as the reader may be especially spell-bound by realities which glow with the hues of fiction, so the admiring solver may see a rare halo of expectation which tinges his delight."

A. F. Mackenzie in Jamaica Gleaner.

No. 113.

Honorable Mention in Bradford Observer Budget Tourney, 1896-7.

Judges: B. G. Laws, J. Rayner.



White to mate in two moves.

No. 113.

SOLUTION:

1. Rg6, Bf1;	2. R×R mate.
Bg2;	2. Qg1 mate.
Re4;	2. Kt c6 mate.
KR else;	2. Qf4 mate.
Kt any;	2. Kt f5 mate.
Pd2;	2. Q×P mate.
Re7;	2. Rd6 mate.
R×P;	2. Rc4 mate.
Be7;	2. Kt e6 mate.
B×R;	2. Bb2 mate.

"The one serious divergence of opinion between the judges occurs in relation to this Problem, and the ground thereof will be best explained by the observations of the judges themselves.—Mr. Laws writes:—'I have felt forced to place it much lower in my list than its merits, considered without reference to other circumstances, would entitle it. It is built on the ground plan of at least two problems by Mr. A. F. Mackenzie.' On the other hand, Mr. Rayner says that it is 'A Mackenzie-like composition, with all the characteristic touches of the great composer. A lack of originality may be urged, but I think there is quite sufficient of a distinctive kind to entitle this problem to be classed as one of the gems of the tourney. The young composer may learn a very useful lesson in construction, not solely from what has been put in, but from what has been left out.' So that, whilst Mr. Rayner places this problem second with 95 points, Mr. Laws ranks it thirteenth with 69 points. It is not altogether surprising that both judges and solvers detected 'Mackenzieism' in the construction of this problem, as the author is none other than Mr. A. F. Mackenzie himself."

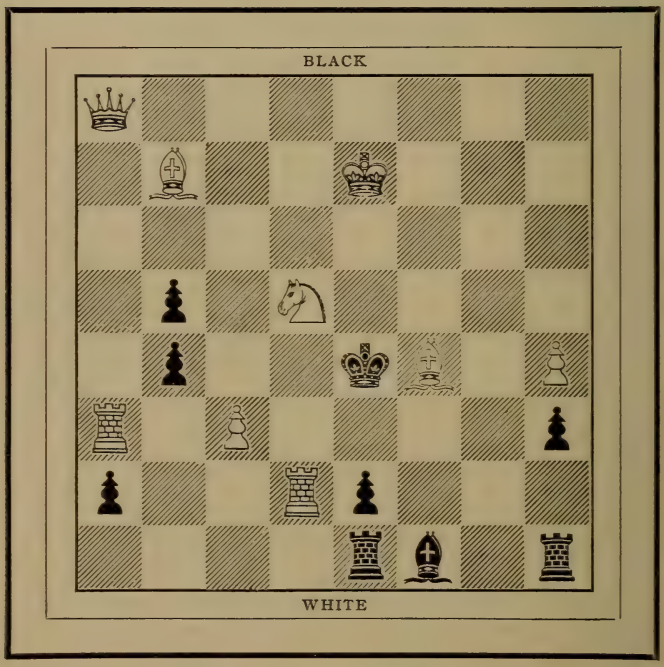
Bradford Observer Budget, Aug. 14, 1897.

No. 114.

First Prize in Tourney of Brighton Chess Club, 1895-6.

"See, the Conquering Hero Comes!"

Judges: G. Hume, B. G. Laws, T. Taverner.



White to mate in three moves.

No. 114.

SOLUTION:

1. Rd3, K×R;	2. Kt×P+, Kc4;
	3. Qc8 mate.
Kf5;	2. Qg8, any;
	3. Q mate.
P×R;	2. Qc8, K×R;
	3. Kt b4 mate.
	2. Qc8, else;
	3. Re3 mate.
Bg2;	2. Qg8, K×R;
	3. Kt b4 mate.
	2. Qg8, Kf5;
	3. Qe6 mate.
	2. Qg8, else;
	3. Q mate.
P×P, threat;	2. Kt e3+, K×B;
	3. Qb8 mate.
	2. Kt e3+, K×R;
	3. Qd8 mate.

"Under nearly all tests this survives as a masterpiece. The key is problematically easy, and to the experienced solver comes naturally as the initial stroke. The play beyond the key is, however, of deeper import, and the quiet second moves following the two chief defences are beautifully subtle, leading up to mates which are real pictures, pictures of art! The threat is also ingenious and pretty. Though the R at a3 is only required to protect the Q. B. P., there exist constructive difficulties in abolishing it, apparently insurmountable, compatible with the splendid design of the whole work. There are some very excellent tries, P×P and Qg8 being especially close. The variety is not great, but there is ample set off in quality, and the position well deserves honors. It cannot fail to take its place in the first rank of tourney prize problems."

B. G. Laws.

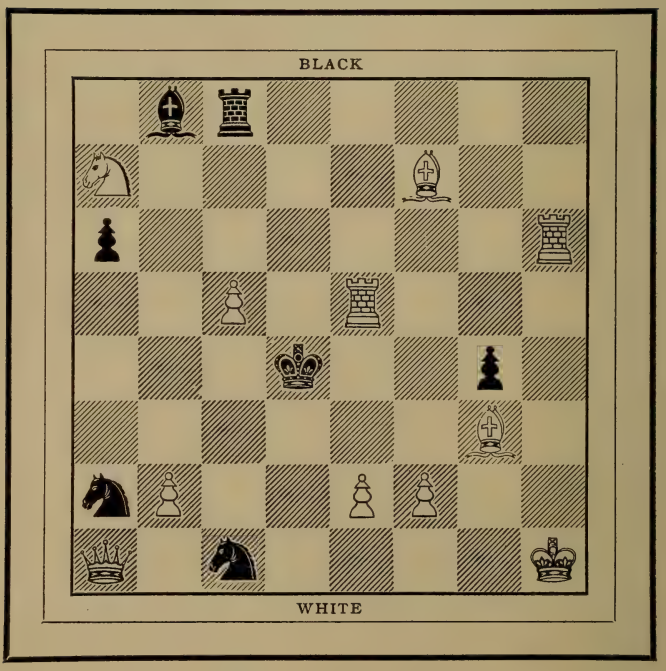
"A fine problem, embodying two beautiful two-movers. The key is a give-and-take one, but it gives a piece into the bargain, and is not really any easier on that account, as the K appears intended to go out by the other door."

G. Hume.

No. 115.

Illustrated London News, September 12, 1896.

In Memoriam, Edwin Mackenzie.



White to mate in two moves.

No. 115.

SOLUTION:

1. Pf3,	Kt b4;	2. Pb3 mate.
	Kt c3;	2. P×Kt mate.
	Kt b3;	2. Qg1 mate.
	Kt d3;	2. Pe3 mate.
	Kt×P;	2. Qd1 mate.
	Rc7;	2. Rd6 mate.
	R×P;	2. Re4 mate.
	Bc7;	2. Kt c6 mate.
	B×R;	2. Bf2 mate.
	Pa5;	2. Kt b5 mate.
	P×P;	2. Rh4 mate.

"The above problem, by one of the most brilliant composers chess has known, possesses a pathetic interest. It was the last Mr. A. F. Mackenzie constructed before his eyesight failed, and it is dedicated to the memory of his brother, who died July 11, 1896."

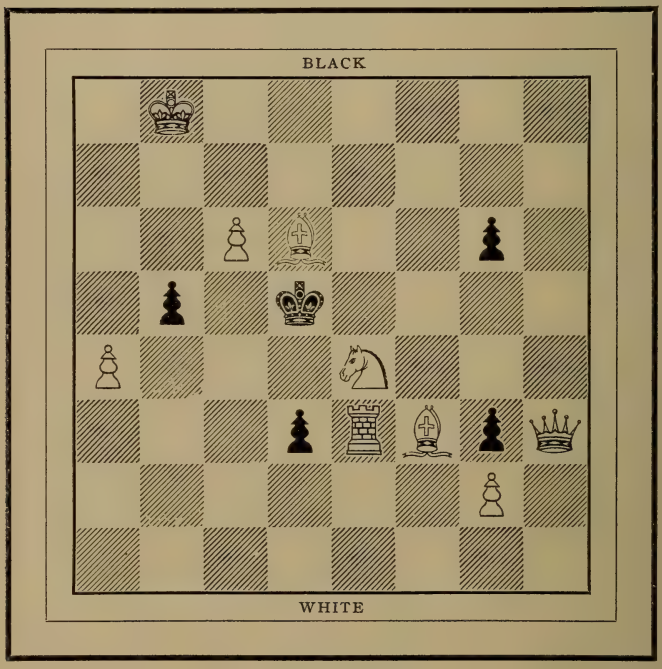
Illustrated London News.

"When I sent this problem for publication as above I thought it was the last I would ever compose. It was a few months later before I began composing **sans voir.**"

A. F. M.

No. 116.

Version of Problem contributed to Norwich Mercury, Feb. 4, 1902.



White to mate in three moves.

No. 116.

SOLUTION:

1. Be7, Kd4;	2. Qh8+, K×R;
	3. Bg5 mate.
	2. Qh8+, K else;
	3. Kt d2 mate.
K×P:	2. Qd7+, K×Q;
	3. Kt f6 mate.
	2. Qd7+, Kb6;
	3. Q×P mate.
Ke5:	2. R×P, any;
	3. Bd6 mate.
else;	2. Qe6+, K×Q;
	3. Kt d6 mate.
	2. Qe6+, Kd4;
	2. Bc5 mate.

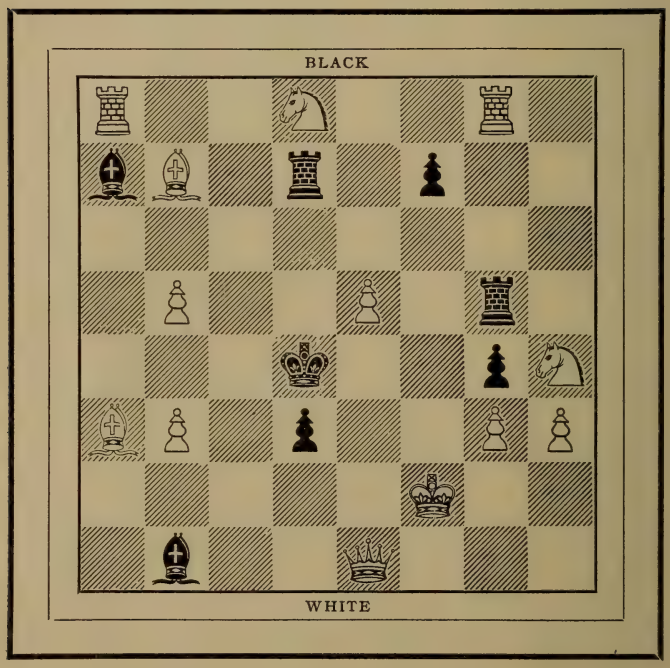
I am indebted to Mr. John Keeble for the history of this three-mover, which is doubly noteworthy as being the first three-mover composed after Mr. Mackenzie's loss of sight.

With a B. P. at a6 instead of the W. P. at a4, and with the W. Q. B. misplaced, the position was contributed to a Danish Tourney. Proving unsound, the post of the W. Q. B. was altered, and the problem sent to the Tourney of the New York Sun. The Pawn at g6 was missing, however, and cooks still remained. Corrected, save as to the R. P's. it was entered, in 1901, in the Tournament of the Birmingham Post, and, not knowing whether the problem has been published, Mr. Mackenzie contributed it to the Norwich Mercury. It was however still unsound, a cook existing by 1, Qh8. This cook is remedied in the present version by changing the previous B. P. at a6 for the White one at a4, in that no mate follows when 1. Qh8, K×P; 2. Qc8+, Kb6; while the mate intended by Mr. Mackenzie: 1. Be7, K×P; 2. Qd7+, Kb6; 3. Qc7 mate is replaced by 3. Q×P mate.

As Mr. Keeble suggested when he reproduced the problem in the Norwich Mercury, it forms a fitting companion to Mr. Mackenzie's first Prize Winner in the Tourney of 1895-6 of the Brighton Chess Club, which was the last three-mover he completed before he lost his eyesight.

No. 117.

No. 1183 New Orleans Times Democrat, 1896.



White to mate in two moves.

No. 117.

SOLUTION:

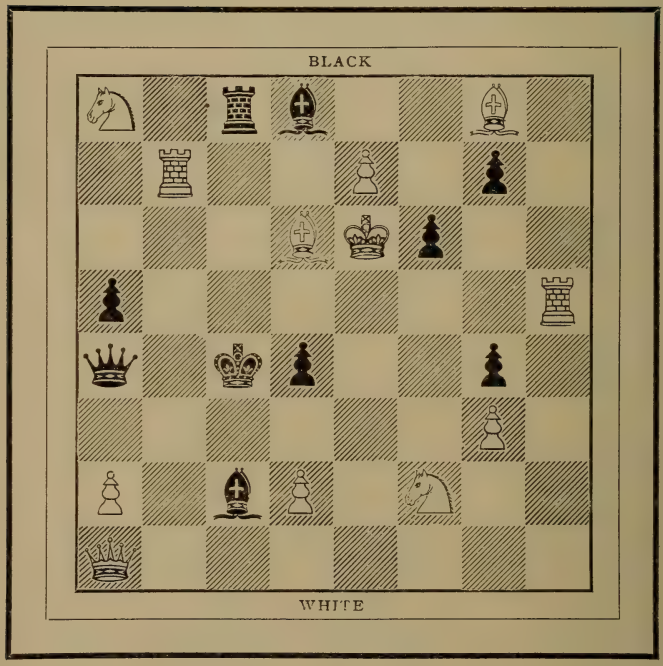
Rg6, Bc5;	2. Bb2 mate.
KB else;	2. Ra4 mate.
QB any;	2. Qa1 mate.
R×Kt;	2. R×R mate.
Rd6;	2. R×R mate.
Rd5;	2. Kt c6 mate.
Pf6;	2. Kt e6 mate.
Pd2;	2. Qe3 mate.
P×P;	2. Kt f3 mate.
Rh5;	2. R×P mate.
R×P;	2. Qb4 mate.
KR else;	2. Kt f5 mate.

This two-mover was one of the first problems composed by Mr. Mackenzie after he lost his sight to be contributed to any chess column. The twelve variations reveal the power which was to create Mr. Mackenzie's later "sans voir" masterpieces. Neither the key nor the variations are above the average, but the ability to carry numerous combinations in the mind's eye is already remarkable.

No. 118.

Fifth Prize, Leeds Mercury, 1897.

Judges: B. G. Laws, J. Rayner.



White to mate in two moves.

No. 118.

SOLUTION:

1. Qd1,	B×Q;	2. Kf5 mate.
	Be4;	2. Q×Q mate.
	Pd3;	2. Q×P mate.
	B×P;	2. K×B mate.
	Bc7;	2. Rc5 mate.
	Bb6;	2. Kt×B mate.
	Rc6;	2. Kd7 mate.
	Qc6;	2. Q×B mate.
	Pf5;	2. Ke5 mate.
	Kt P any;	2. K×P mate.

"A capital key, and some smart ideas. The construction is good. There are some promising tries, which have the effect of keeping the author's intention a secret from the solver longer than usual. The mates after 1, . . . Pd3 and 1, . . . Rc6, are pretty."

B. G. Laws.

No. 119.

Ninth Best in Leeds Mercury Tourney, 1897.
Judges: B. G. Laws, J. Rayner.

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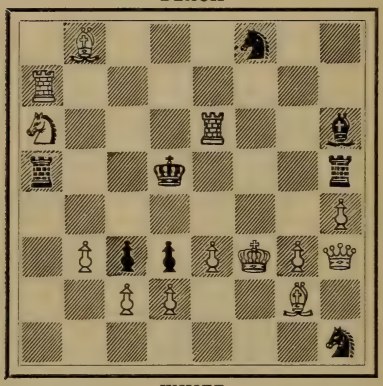

WHITE

White to mate in two moves.

No. 120.

Competitor in Leeds Mercury Tourney, 1897.
Judges: B. G. Laws, J. Rayner.

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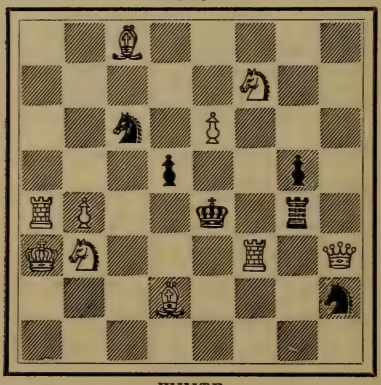


WHITE

White to mate in two moves.

No. 119.

SOLUTION:

1. Rb7, Rc5; 2. Kt b4 mate.
QR else; 2. Rb5 mate.
Kt×R; 2. Kg4 mate.
QKt else; 2. Rd7 mate.
Rg5; 2. Kf4 mate.
Rf5; 2. Q×R mate.
Re5; 2. Rd6 mate.
Bf4; 2. K×B mate.
B×P; 2. K×B mate.
KKt any; 2. K×Kt mate.
QP×P; 2. Ke2 mate.
KP×P; 2. Pc4 mate.

"A rather featureless key with a run of everyday mates, 1, . . . Kt ×R leading to the prettiest. There seems no adequate set-off in the use of the Pawns at c2, c3 and d2. The Queen gives only one mate."

B. G. Laws.

No. 120.

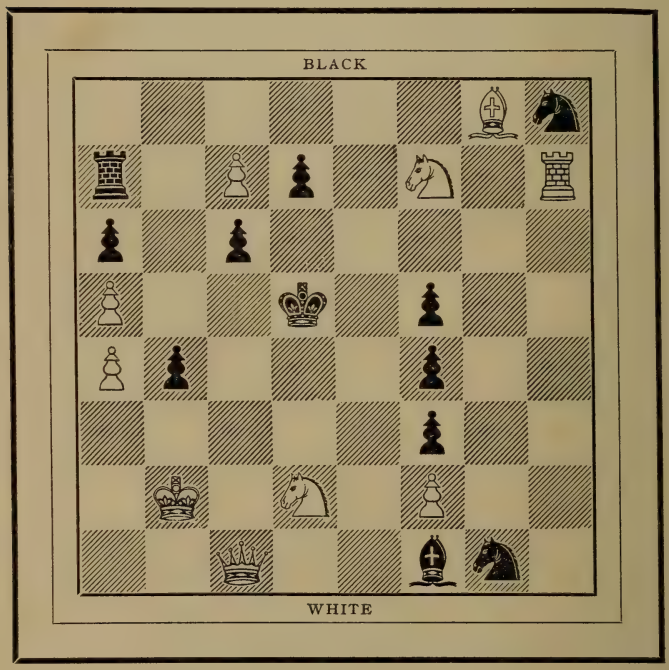
SOLUTION:

1. Bb7, Kt a5; 2. P×Kt mate.
Kt×P; 2. R×Kt mate.
Kt d4; 2. Kt c5 mate.
Kt e5; 2. Kt d6 mate.
QKt else; 2. Pb5 mate.
Kt×R; 2. Qh8 mate.
Kt f1; 2. Q×R mate.
Rh4; 2. Qf5 mate.
Rf4; 2. Re3 mate.
Pd4; 2. B×Kt mate.

No. 121.

First Prize, Sixth Tourney (Informal) Brighton Society, 1897.

Judge: A. E. Studd.



White to mate in three moves.

No. 121.

SOLUTION:

1. Kt b3,	Ke4;	2. Q×KBP+, K×Q;
		3. Rh4 mate.
		2. Q×KBP+, Kd3;
		3. Kt c1 mate.
		2. Q×KBP+, Kd5;
		3. Kt×Kt mate.
	Pd6;	2. Q×QBP+, K×Q;
		3. Kt d8 mate.
		2. Q×QBP+, Ke6;
		3. Q×P mate.
	Kt e2;	2. Qc4+, K×Q;
		3. Kt e5 mate.
	Ke6;	2. Qc5, Kt×Kt;
		3. Rh6 mate.
		2. Qc5, Kf6;
		3. Qd6 mate.
	threat;	2. Qc5+, Ke4;
		3. Qd4 mate.

"In strategy and point this problem is far in advance of the other competitors, and is, in fact, the only one of its section that aims at all successfully at high-class Tourney form; though I cannot say that it fully attains this. The somewhat ungainly appearance of the position is a distinct drawback, and it is also a matter of regret that in the variations of second and third importance one of the White pieces has in each case to play the part of a spectator."

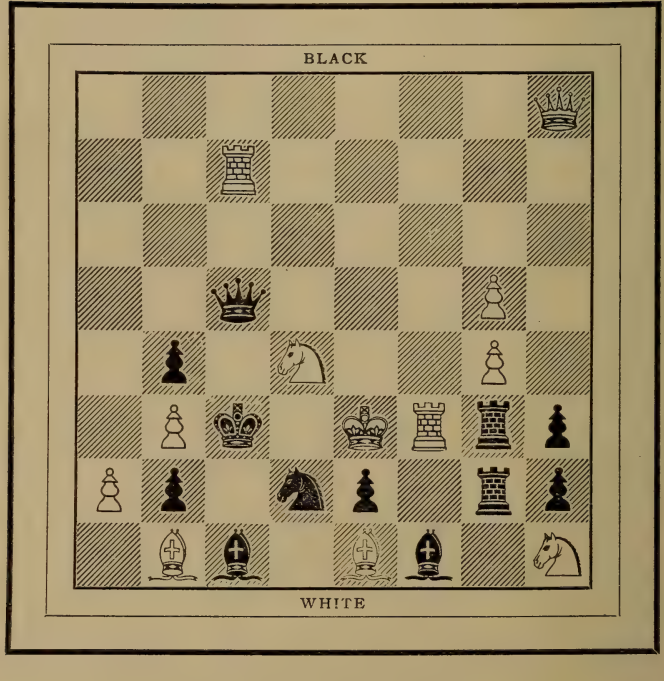
Judge's Report.

No. 122.

Third Prize, Fifth Tourney, Brighton Society, 1897.

"Slings and Arrows."

Judges: B. G. Laws, J. Rayner.



Sui-mate in two moves.

"An ungainly position to commence with. Many would refuse to master its bewilderments, but they would lose a treat, though the hemmed in and very unnatural and well-nigh impossible position must be marked off its scaling. As far as ideas and strategy are concerned, the composition is magnificent. The key in relation to its themes is the most indifferent feature. It is neither stirring nor recondite, and indeed cannot be said to be harmless, though it has an almost unmeaning effect, since in ordinary circumstances one would imagine the Queen would be almost as powerful at h8 as at e5. The whole conception seems to have risen from the well-known masterpiece of T. Taverner, but here there is sufficient originality displayed for the problem to rank as a separate work. Referring to what I have said above, I do not mean that the setting could be improved whilst retaining all the beauties of its solution, for experiments have failed to give any encouragement in this direction."

B. G. Laws.

"This has very deep strategy, the play following 1, . . . Qc4, in conjunction with the key, being a bold and beautiful conception."

J. Rayner.

No. 122a.

T. Taverner.

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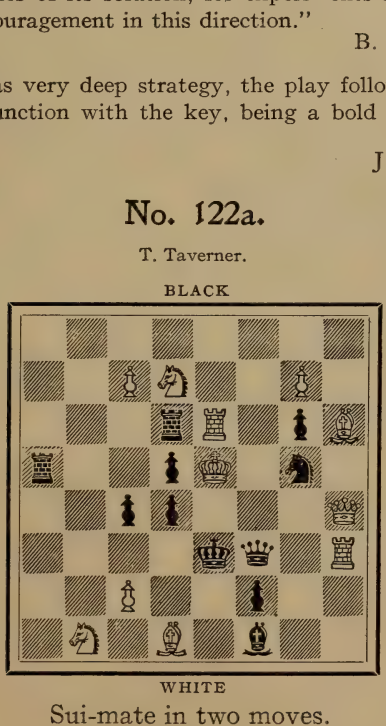


WHITE

Sui-mate in two moves.

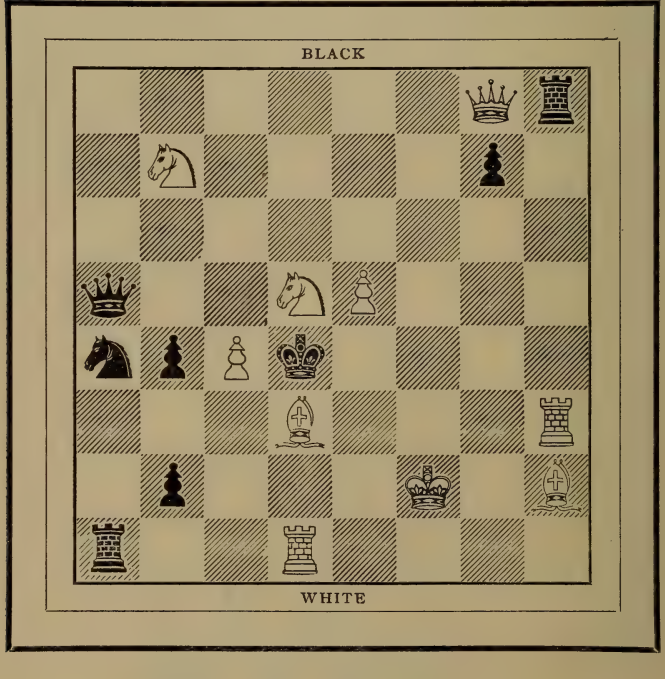
1. Kt b6.

No. 123.

Competitor in Seventh Tourney of Brighton Society, 1897-8.

"Cross Purposes."

Judges: G. Hume, B. G. Laws, T. Taverner.



White to mate in two moves.

No. 122.

SOLUTION:

1. Qe5,	Qc4;	2. Kf4+, R×R mate.
	Qc6;	2. B×Kt+, B×B mate.
	Q×R;	2. Kt c2+, Q×Q mate.
	Rf2;	2. K×R+, R×R mate.

No. 123.

SOLUTION:

1. Kt f4,	Kc3;	2. Bh7 mate.
	Q×P;	2. Bb1 mate.
	K×P;	2. Q×P mate.
	Kt c3;	2. Kt e6 mate.
	threat;	2. Kt e2 mate.

"A threat problem rather out of the ordinary groove of two-movers, and thereby possessing considerable interest. The key is A1, especially as one is inclined to try the same threat, via c3, and the two 'long' discovered mates by the B are decidedly spicy. The position naturally ranks low in economy."

G. Hume.

"A smart idea, opening with a capital key. Like all themes of this class, economy has to be ignored. Here we find all White's pieces engaged, and only five mates. The Q comes in for only one mate, and is wanted for protective purposes to the extent of one square, c4. Seeing so much White force is used for results so small, the problem must suffer on the most important test."

B. G. Laws.

No. 124.

Competitor in Sixth Tourney (Informal) of Brighton Society, 1897.

Judge: A. E. Studd.

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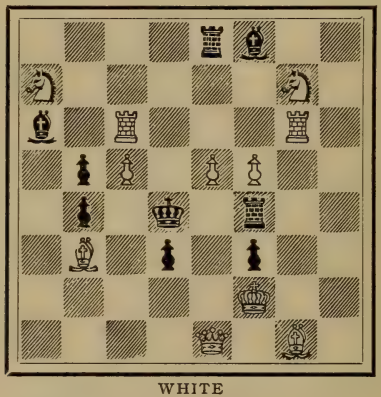

WHITE

White to mate in two moves.

No. 125.

Competitor in Manchester Times Tourney.

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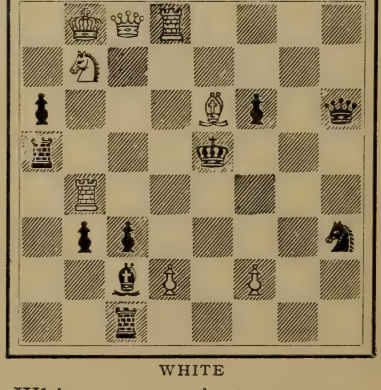


WHITE

White to mate in two moves.

No. 124.

SOLUTION:

1. Rc7, B×P;	2. Kt c6 mate.
Be7;	2. Kt e6 mate.
R×KP;	2. Q×P mate.
Re7;	2. Rd6 mate.
Pd2;	2. Qe3 mate.
Rh4;	2. K×P mate.
Rg4;	2. R×R mate.
R×BP;	2. Kt×R mate.
Re4;	2. Qa1 mate.
QB any;	2. Kt×P mate.

No. 125.

SOLUTION:

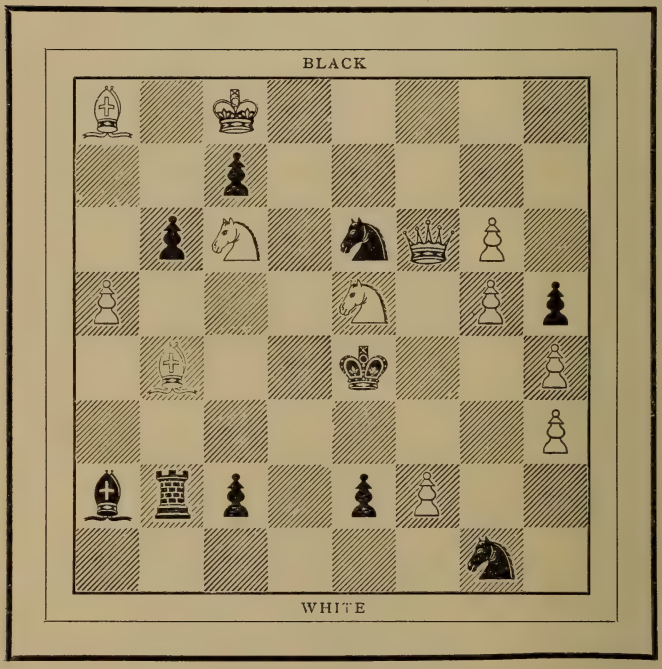
1. Bd5, R×B;	2. Re8 mate.
Pf5;	2. Q×QBP mate.
Kt f4;	2. Pd4 mate.
Kt g5;	2. Pf4 mate.
Bf5;	2. Qc7 mate.
threat;	2. Qe6 mate.

No. 126.

First Prize, ex æquo, in Ruy Lopez Tourney, 1897-98.

"La reina que rabia."

Judges: J. Carbo Batlle, Dr. J. Tolosa y Carreras.



White to mate in three moves.

No. 126.

SOLUTION:

1. Kt d3,	Kd5;	2. Q×Kt+, K×Q;	3. Kt d8 mate.
	K×Kt;	2. Qd4+, Kt×Q;	3. Kt e5 mate.
	KKt×P;	2. Qf3+, K×Q;	3. QKt e5 mate.
	QKt any;	2. Qd4+, Kf3;	3. Kt mate.
	Bd5;	2. Kt e1, B×Kt;	3. B×B mate.
		2. Kt e1, Kt f3;	3. Q×Kt mate.
		2. Kt e1, else;	3. Qe5 mate.
	threat;	2. Qf5+, K×Q;	3. Kt e7 mate.

"The setting is somewhat crowded, especially by the White Pawns on the right side of the board, but this is rendered insignificant by the brilliancy of the solution, with its varied strokes and graceful details. Four queen-sacrifices on different squares, such is the theme of this splendid problem. While this is strictly not an original theme, the personality of the composer has given it an artistic polish and strategic lines of play which constitute an eminently original design. In fact the threat or attack of White (2. Qf5+, etc.) is hidden and clever. The King's Knight also occupying a powerful position and moved thence en prise creates a difficult key, further this Knight takes no very active part in the main variations and his initial move is mainly preparatory for the difficult variation 1, . . . Bd5. Besides the fine key the problem offers three economically pure mates, resulting from brilliant lines of play, it being noteworthy that the three Knight mates (Kt e7 mate, Kt e5 mate and Kt d8 mate) with which these variations end, are beautiful echoes of one another, since in the three cases the flight of the Black King is cut off by the White Knight and Bishop each guarding one flight square, and these differing in every one of the three cases. Finally one of the pure mates is a mirror, even the White King taking a part in it. The two other variations (1 . . . KKt ×P, and 1, . . . Bd5) are also of artistic value, the second being especially tricky, as already indicated. The tries (as 1. Bd2 and 1. Kt d7) are deceptive. There are two insignificant duals (when 1, . . . Kt f3 and 1, . . . Bb1). The problem is a thematic masterpiece." Summary of Judge's Report.

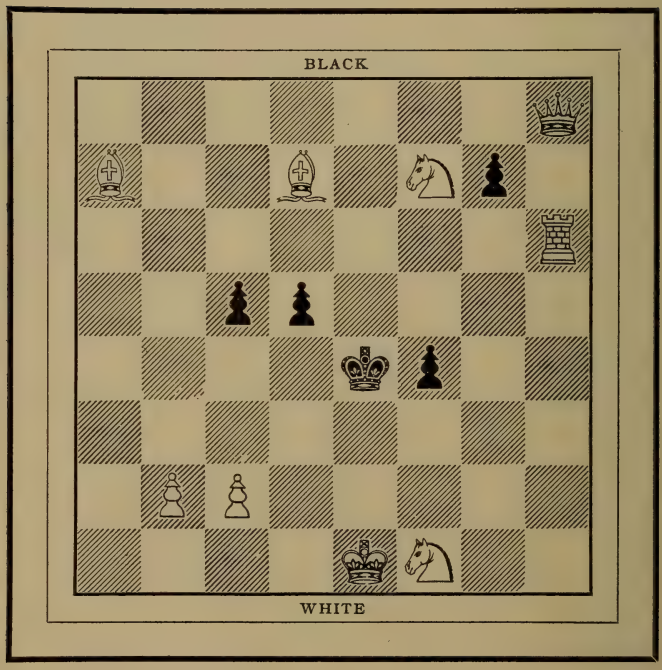
"Immediately after the award, there was found to exist a second solution, by 1. Pf3+, which called for the addition of the Black Pawn at h5. I am glad that the composition was thus deprived of the fruits of its honour, because it was, I think, the second problem I constructed after I began composing **sans voir,** and I have come to feel that without a proper appreciation of my act, I had mentally evolved a revision of an **unsound** problem I published before I lost my sight,—a revision which, as far as I remember the older position, could hardly be said to embody such new and improved features as would make it a candidate for tourney honors. So far as I am aware, the likeness has never been observed." A. F. M.

No. 127.

Fourth Prize, ex æquo, Birmingham Post, 1897-98.

"Hands Across the Sea."

Judges: T. H. Billington, A. Bolus.



White to mate in two moves.

No. 127.

SOLUTION:

1. Ra6,	Kd4;	2. Ra4 mate.
	Kf3;	2. Qh1 mate.
	Pc4;	2. Kt d2 mate.
	Pd4;	2. Qa8 mate.
	Pf3;	2. Qh4 mate.
	KtP any;	2. Kt g5 mate.

No. 127a.

H. Cudmore.

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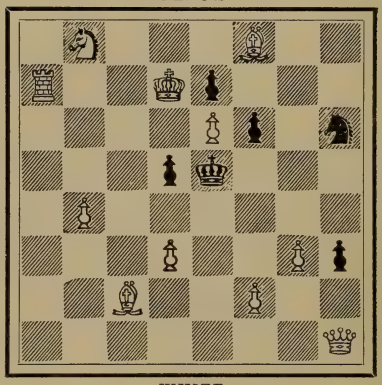

WHITE

White to mate in two moves.

1. Qd1.

No. 127b.

Anonymous.

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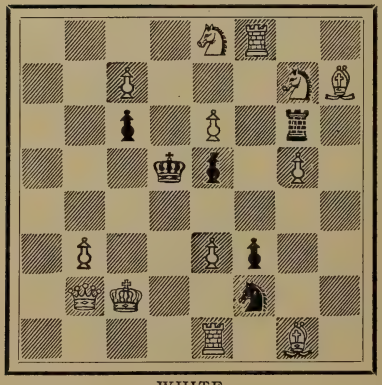


WHITE

White to mate in two moves.

1. Qa2.

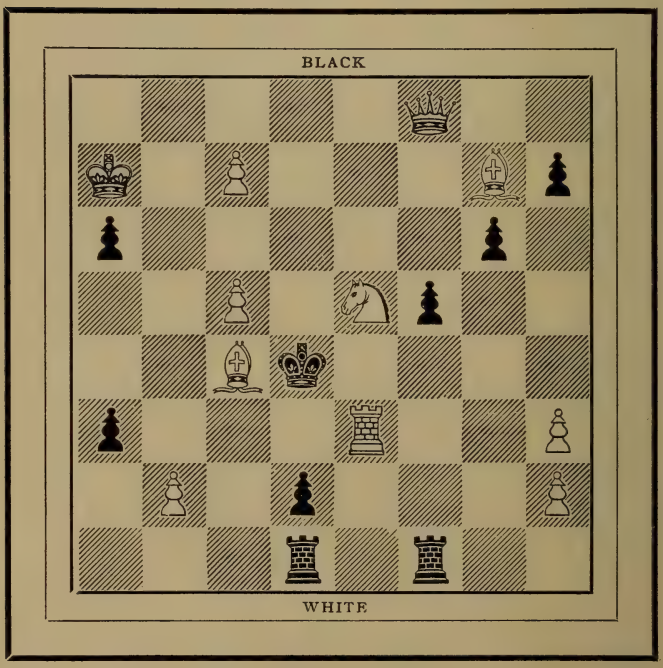
Position No. 127 nearly approaches the maximum number of pure and thematically distinct, though not economical mates. We append two problems containing six absolutely pure mates. The first by H. Cudmore was an unplaced entry in the Fourth Tourney of Hackney Mercury, being published on February 14, 1891. The second, by an anonymous composer, was printed in a Brooklyn paper in 1893. Although these two problems are slightly ahead of Mr. Mackenzie's prize-winner in purity, they are both inferior, the latter especially, in economy. The fact that all three problems allow the Black King the same two flight squares, and that the mates are similar in nature, is evidence that this class of problem, with one diagonal and one lateral flight square, is one of the best adapted for the development of purity in two-movers. Recent experiments in Norwich Mercury have developed more varied technical purity along somewhat different lines; while, as we see in other problems of this volume, the greatest variety of pure mates in three movers is to be looked for in a widely different type of production.

No. 128.

First Prize, British Chess Magazine, Eighth Tourney, 1897-98.

"The Moonstone."

Judges: C. Planck, B. G. Laws.



White to mate in three moves.

No. 128.

SOLUTION:

1. Qe8,	K×P;	2. Qb8, Kd6;	3. Bf8 mate.
		2. Qb8, else;	3. Qb6 mate.
	Rf3;	2. Qe6, K×R;	3. Kt d3 mate.
		2. Qe6, R×R;	3. Qd5 mate.
	Pf4;	2. Qc6, K×R;	3. Kt g4 mate.
		2. Qc6, else;	3. R mate.
	threat;	2. Rd3+, Ke4;	3. Kt g6 mate.

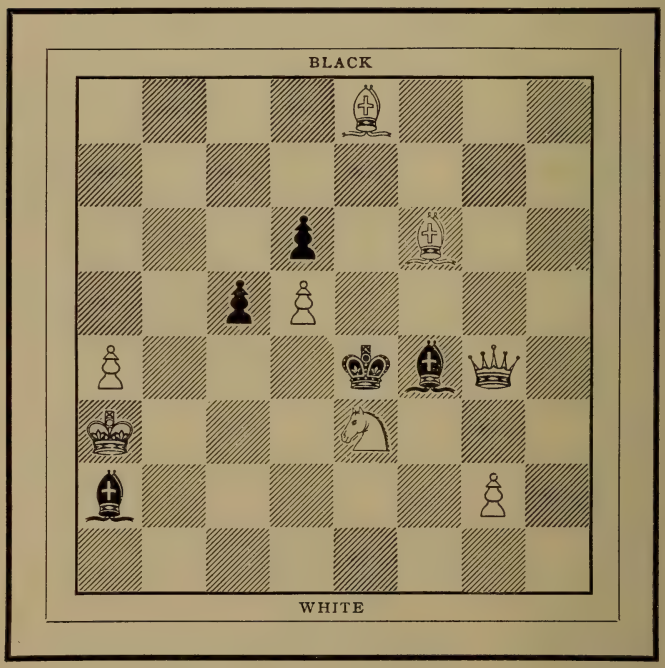
"A very fine massive problem of marked Teutonic type. There are several features here which invite criticism, notably the cumbersome construction with its numerous Pawns, the inartistic nature of the mates in every variation if Black refuses to do just what is wanted (the quietness of the second moves being rather apparent than real, since they always threaten blundering impure mates), and the rather strained and artificial nature of some of the situations. Nevertheless the three main ideas are so exceptionally beautiful that the problem carries its minor imperfections triumphantly, and comes out with a big surplus in the end. The key is good, and it requires a knowledge of the greater part of the after-play to decide why Qe7 is not as good as Qe8. The two ideas following 1, . . . Rf3, and 1, . . . Pf4, are finely rendered, the chief mates absolutely pure and economical, and the combination of these with the line 1, . . . K×P, &c., producing three quiet second moves with Queen, constitutes a masterpiece. The threat variation, 2. Rd3+, is of least value. There is a triple mate here after 2, . . . K×P, and by playing 1, . . . Rf4; 2, . . . Ke4, Black can manufacture a nine-fold mate. This variation has been forced on the composer, and purity and economy are absent. The play following 1, . . . K×R is fine, considering this is really a minor branch, and its beauty partly condones the inactive Bishop, the one double square, and the two extra Pawns on the Rook's file. The variation 1, . . . K×P is a little artificial and strained but the curious mate 3. Bf8, in which every piece participates, more than atones for any little failing of this sort. Our admiration for this problem is only tinged with regret that in the two main lines the author has failed to introduce any mates beyond those of the main ideas; for after 1, . . . Rf3; 2, Qe6, we threaten "companion" mates with Knight, and if 2, . . . K×P, then Kt or Q mates. Again after 1, . . . Pf4, 2, Qc6, we threaten two mates with Rook, and 2, . . . P×R leads to nothing of value. It is remarkable, however, that play as he will Black cannot produce a dual on the second move. Regarding the construction, we note that the Pawn at h7 prevents a fatal dual by 1, . . . Pf4; 2, Rd3+, &c., the Pawn at a3 stops the cook by 1, Re2, &c., and the Rook at d1 is required to stop the same cook in addition to blocking the Pawn. Further, the White Pawn at c7 is necessary to permit the King reaching d6; the beautiful mate with Bishop

No. 129.

First Honorable Mention, Eighth Tourney, British Chess Magazine, 1897-98.

"Gambolling on Gossamer."

Judges: C. Planck, B. G. Laws.



White to mate in three moves.

following. We found it unusually difficult; there are some good tries."

Judges' Report.

"It was somewhat surprising to find such eminent English judges, well known as being foremost among their countrymen in accepting the advanced tenets of the modern school, so diligently dissecting a three-mover of its dual mates. Even had these dual mates been dual continuations the best continental experts would have viewed their existence with indifference, since they in no way interfere with the ideas the problem tries to present, and their removal was an impossible matter. Nevertheless, for myself, I must say that the unavoidable presence of these dual mates was a source of much annoyance to me, and I cannot treat them with the generosity I might had the composition been the work of another."

A. F. M.

No. 129.

SOLUTION:

1. Kt f1, K×P; 2. Qg8+, Ke4;
3. Bg6 mate.

Kd3; 2. Bg6+, Kc4;
3. Kt e3 mate.

Pc4; 2. Bf7, Kd3;
3. Bg6 mate.

2. Bf7, else;
3. Qg6 mate.

Bb1; 2. Kt g3+, K×P;
3. Qg8 mate.

2. Kt g3+, K else;
3. Qe2 mate.

"This is a very beautiful problem, and yet most unfortunate. Setting aside the key move, it is a splendid example of purity, economy and accuracy. The interchange in the work done by B, Q, and Kt in the several variations is charmingly delicate, and the problem would be a little gem but for the inartistic key. In this, however, we have a flaw which is fatal to its chances. The Kt is **en prise** to the king, and is at once removed to a place of safety. It is not as though several pieces were in danger at the same time, there is complete safety elsewhere; nor is the rescued Knight put **en prise** to another piece, nor is he merely supported, which would be a little less damaging; he is rescued ignominiously. We have not made an exhaustive examination whether any other key move could be adopted, because, having regard to the excellence of the problem in every other respect, we feel sure that it must be the work of a first-class composer, and this is certain proof that every effort in that direction has already been made without result. There are two slight inaccuracies; after 1, . . . Bc4; 2, Bd7, which threatens two mates, and if now 2, . . . K×P, there are again two mating moves."

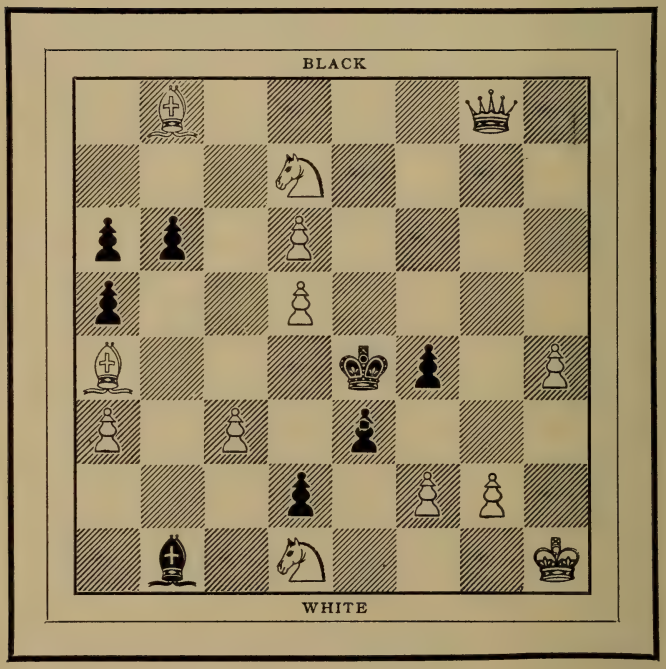
Judges' Report.

No. 130.

Competitor in British Chess Magazine, Eighth Tourney, 1897-98.

"In Dreamy Days."

Judges: C. Planck, B. G. Laws.



White to mate in three moves.

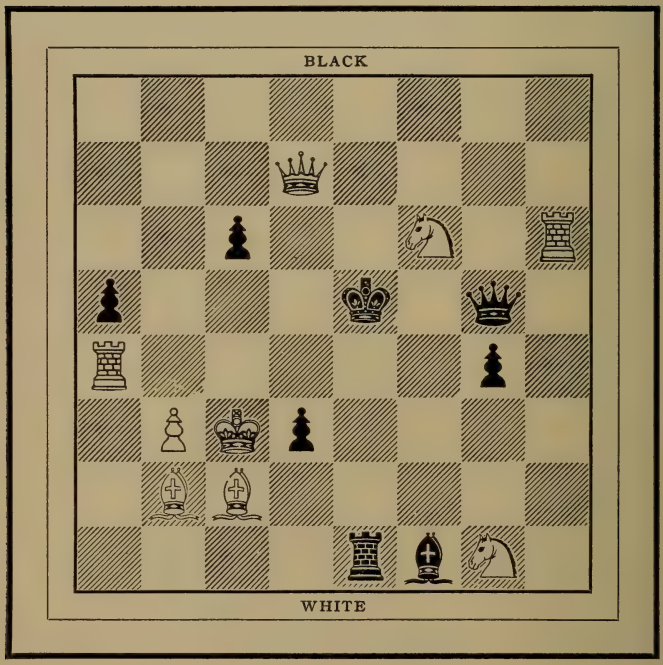
No. 130.

SOLUTION:

1. Qg4, K×P; 2. Kt e3+, P×Kt;
3. Pe4 mate.
P×P; 2. Kt×P+, K×P;
3. Qg8 mate.
2. Kt×P+, Ke3;
3. Qf3 mate.
Kd3; 2. Kt b2+, K×P;
3. Qg7 mate.
2. Kt b2+, Ke4;
3. Qe6 mate.
Pe2; 2. Pf3+, Kd3;
3. Kt e5 mate.
2. Pf3+, K×P;
3. Qg8 mate.
Bc2; 2. Qf3+, Kf5;
3. B×B mate.
2. Qf3+, Kd3;
3. Kt e5 mate.
Pb5; 2. Bb3+, any;
3. Kt c5 mate.

No. 131.

Fifth Best, Manchester Weekly Times, 1898.



White to mate in two moves.

No. 131.

SOLUTION:

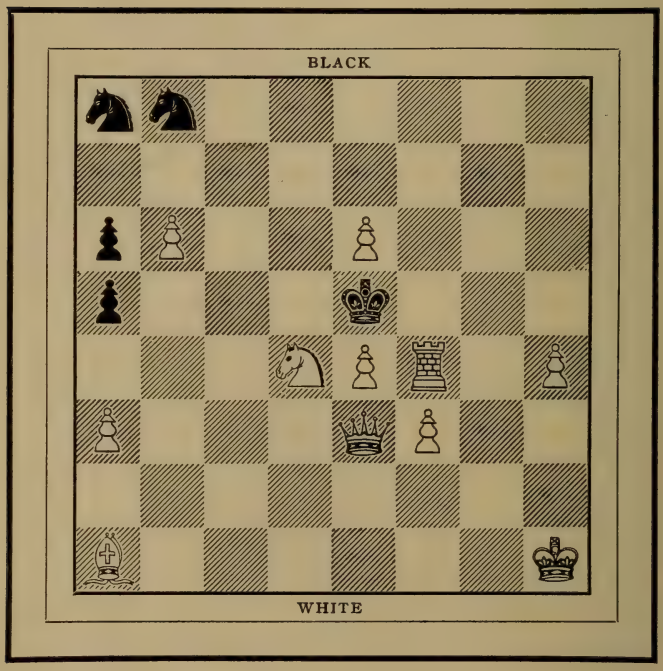
1. Rc4,	Re2;	2. K×P mate.
	Re3;	2. Kd2 mate.
	R else;	2. Re4 mate.
	P×B;	2. K×P mate.
	Pd2;	2. Qe7 mate.
	Pa4;	2. Kb4 mate.
	Pc5;	2. Qd5 mate.
	Pg3;	2. Kt f3 mate.
	Qf4;	2. Rc5 mate.
	Q×R;	2. Kt×P mate.

No. 132.

Competitor in St. Petersburg Zeitung, 1898.

"In Utrumque Paratus."

Judges: J. Berger, C. Behting.



White to mate in three moves.

No. 132.

SOLUTION:

1. Pa4, Kt c6; 2. Rf6, Kd6;
3. Kt f5 mate.
2. Rf6, K×R;
3. Qg5 mate.
2. Rf6, else;
3. Qf4 mate.

Kt×P; 2. Qa3, K×R;
3. Kt e2 mate.
2. Qa3, else;
3. Rf5 mate.

Kt d7; 2. Kt f5+, K×P;
3. Qb3 mate.

Kt c7; 2. Rf5+, Kd6;
3. Qa3 mate.

"A skilfully worked out design. The two leading variations are fine. It is a pity the White King was not made use of. The key is by no means easy, and it is curious that with so much material in such close quarters to the Black King, the problem is sound."

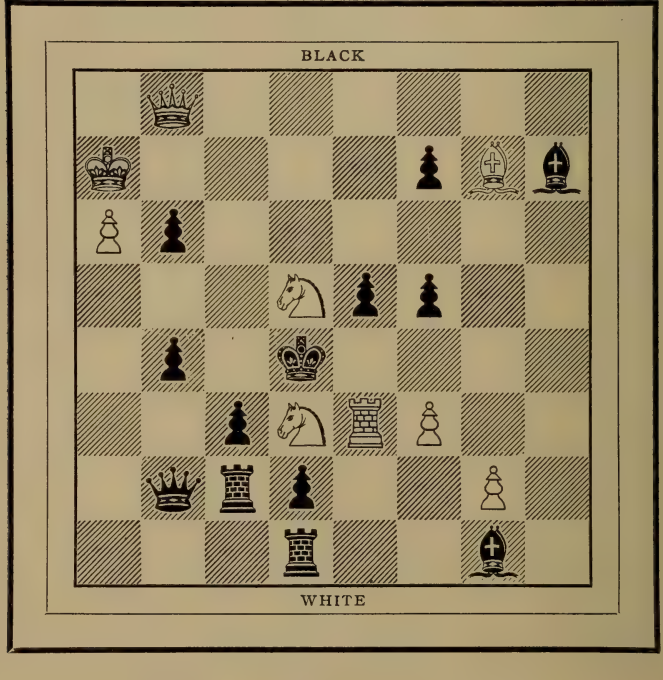
B. G. Laws in B. C. M.

No. 133.

Competitor in St. Petersburg Zeitung, 1898.

"Musa, Mihi Causas Memora."

Judges: J. Berger, C. Behting.



White to mate in three moves.

No. 133.

SOLUTION:

1. Kt e5,	Pf4;	2. Kt f4, K×R;
		3. Kt g4 mate.
		2. Kt f4, else;
		3. Q×P mate.
	B×R;	2. Kt e7, Pf6;
		3. Qd6 mate.
		2. Kt e7, else;
		3. Q×P mate.
	K×Kt;	2. Bf8, Kd4;
		3. Rd3 mate.
		2. Bf8, B×R;
		3. Qd6 mate.
	Kc5;	2. Kt c7, Kd6;
		3. Bf8 mate.
	threat;	2. Rd3+, Kc5;
		3. Q×P mate.

"The very inartistic key is the best the position admits of, and, I need hardly say, I accepted the inevitable with reluctance and regret, since with a fair key it would, I think, be a tolerably good problem. There are four quiet continuations, in three of which there is a model mate, whilst in the fourth there are two mates economical and but slightly impure."

A. F. M.

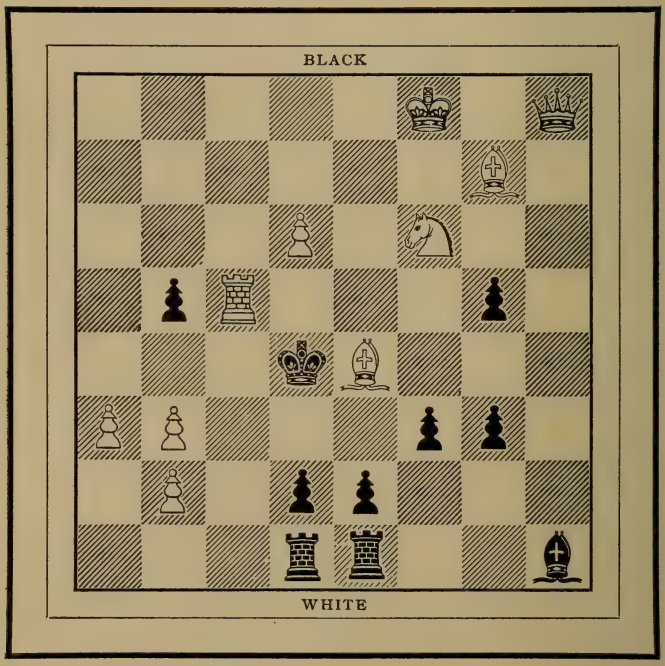
No. 134.

First Prize, Bohemian Chess Club, 1898.

"Ceske Listy Sachove."

"Simplex Munditiis."

Judges: J. Dobrusky, G. Chocholous, A. Kvicala.



White to mate in three moves.

No. 134.

SOLUTION:

1. Qh3, Pg4;	2. Qh6, K×R;
	3. Kt d7 mate.
	2. Qh6, else;
	3. Rd5 mate.
Pf2;	2. Q×P, B×B;
	3. Kt d7 mate.
K×R;	2. Kt d7+, K×P;
	3. Be5 mate.
Ke3;	2. Kt d5+, K×B;
	3. Qh7 mate.
	2. Kt d5+, Kf2;
	3. Bd4 mate.
Rc1;	2. Qf5, R×R;
	3. Kt d5 mate.
	2. Qf5, Ke3;
	3. Kt g4 mate.

"This masterpiece received the First Prize in the International Bohemian Problem Tourney. In the recently finished tourney of the Berlin Schachfreund a three-mover attained the Second Prize, which combines two of the beautiful four variations of Mackenzie's problem, one a quiet and one a forced one, but these are led up to in an entirely different and original way; the problem is distinctly a by-product or the development of a former version of the Bohemian Prize-winner.

It results from a fundamental misunderstanding of the problem art, if the Berlin Editors condemn the work as essentially a reproduction.

That previous problem, which heretofore ranked as Mackenzie's masterpiece, the First Prize Winner in an English Tourney contains the same combination of ideas, uniting indeed three of the four plays developed in the Bohemian problem, and resembles this one much more closely than does the Berlin problem.

Either the Bohemian judges did not remember this older product or else they have given their verdict, in perfectly justified consideration of the extraordinary achievement, which could

only result from intense, year-long reworking of a given web of ideas.

Whether the Bohemian problem is the last and most perfect form in which Mackenzie can dress his so successful combination, remains for the future to show. Perchance he can once more surpass it. In any case, the Berlin Management has been unhappy in entering a protest against this problem in defense of its ideas of justice. One can protest as little against masterpieces as one can against the weather. They simply turn up. The Berlin judges should have remembered Mackenzie's older work; then the fruitless protest would have been spared to them."

Adolf Bayersdorfer.

See Nos. 114, 128 and 147.

"A really splendid problem, and well worthy its distinguished position in the award. The quiet second moves, leading in two cases to beautiful mates, are particularly fine, and added to this the two checking continuations result in highly artistic mates. The key move is the greatest weakness of the problem, but one can well overlook a slightly indifferent opening when such fine compensating strategy is exemplified in the after-play. There are some third-move duals, which might offend the taste of some, but by the nature of the play these could not possibly have been removed, and to our mind are minute blemishes not worth taking into consideration. In the composition of this three-mover one can trace the hand of the author of the first-prize problem in our last three-move competition. We signal our admiration for the **Ceske Listy Sachove** gem by stating we consider it the finest three-mover which Mr. Mackenzie has contributed to problem literature, and it must be regarded as a masterpiece."

B. G. Laws in B. C. M., May, 1899.

"Further examination and comparison of the problems by Mr. Mackenzie which were respectively awarded First Prizes in the "Brighton Society,""British Chess Magazine" 1897, and "Bohemian Chess Club" Tourneys, and Second Prize in "Der Schachfreund" Tourney have tended to confirm the views which I previously expressed on this subject.

Admitting that a considerable thematic likeness does exist between these four positions, and that the general treatment of the theme is marked, in each, by a certain individuality of style which seems to suggest that the problems are the work of one

composer, I hold, nevertheless that the variation between them is sufficient to entitle each to take rank as a distinct creation.

The resemblance lies mainly in the quiet second moves of the White Queen and in the characteristic mate with Knight which follows the defence 2, . . . K×R. Apart from this the only striking feature in common is the "longshot" mate with Q which occurs in three of the four problems. Moreover, a comparison of the strategy underlying the variations 1 . . . P×R, 2. Qc8, &c., and 1 . . . Bg2, 2. Qg8 in the "Brighton Society" problem, 1 . . . Pf4, 2. Qc6, in the British Chess Magazine problem, 1 . . . Pg4, 2. Qh6 &c., and 1. Pf2, 2. Q×P &c., in the Bohemian problem and 1 . . . Kt×R, 2. Qd2 in "Der Schachfreund" problem, shows that the defensive manœuvre preceding and inducing White's second move differs essentially in each case, a point which it is important not to overlook in considering the analogy between these variations.

In the case of the "B. C. M." prize winner, beyond a general similarity of style, the points of likeness to the remaining problems appear to me to be so shadowy and ill defined that this position may safely be left out of the discussion. Even in the variation 1 . . . Pf4, 2. Qc6, K×R, 3. Kt g4, the mate is differentiated by the fact that the White Queen guards the diagonal of opposite color to that on which the Black King stands, whereas in the corresponding mates in each of the other positions, her guard is either lateral or on the diagonal of the same color.

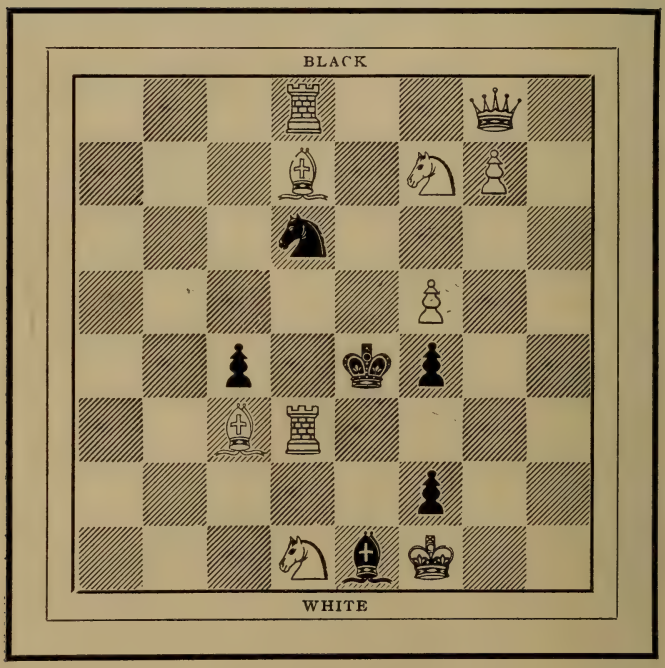
The likeness between the "Brighton Society," "Bohemian," and "Schachfreund," problems is somewhat stronger, but, when every deduction has been made on this account, there still remains, in each, a balance of new and distinctive play, which, in my judgment, entitles it to rank as an independent composition."

Godfrey Heathcote, Aug. 31, 1903.

No. 135.

Fourth Prize, Kentish Mercury, 1898.

Judges: B. G. Laws, S. Tinsley.



White to mate in two moves.

No. 135.

SOLUTION:

1. Pf6,	K×R;	2. Bf5 mate.
	P×R;	2. Kt g5 mate.
	B×B;	2. Kt×P mate.
	Pf3;	2. Rd4 mate.
	Kt×P;	2. Bc6 mate.
	Kt else;	2. Qh7 mate.

"A nice problem, but with a rather mild key. The White Pawn at f5 has been added solely to provide a more or less satisfactory opening. Generally such devices fall short in effect. No doubt in this case the composer was hard pressed to find a key move which would come within the limits of toleration. There are but six variations, four being pure though not truly economical, as it is seen in every mating position White has superfluous force. The problem has some similarity to other published positions, but its **tout ensemble** is sufficiently characteristic to consider it among the more prominent problems submitted to me."

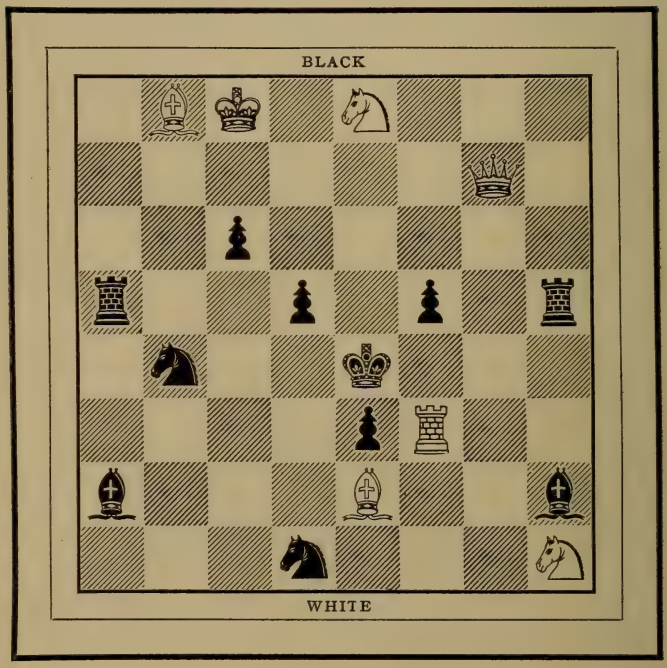
Report of B. G. Laws.

No. 136.

Honorable Mention in Kentish Mercury, 1898.

"The Sunflower."

Judges: B. G. Laws, S. Tinsley.



White to mate in two moves.

No. 136.

SOLUTION:

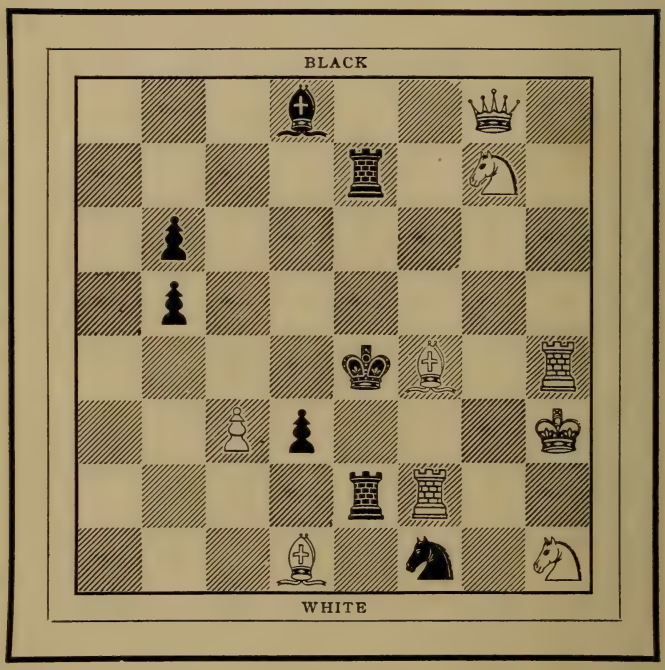
1. Rg3,	Kt d3;	2. Bf3 mate.
	Pd4;	2. Kt f6 mate.
	Pf4;	2. Kt d6 mate.
	B×R;	2. Kt×B mate.
	threat;	2. Qe5 mate.

No. 137.

First Prize, Eighth Tourney, Brighton Society, 1898-99.

"A Summer Sunbeam."

Judges: C. Planck, A. E. Studd.



White to mate in two moves.

The remarkable similarity between the first and third prize winners in this tourney is accentuated by the fact that both composers are blind. One can understand the hope of the Editor of Deutsches Wochenschach, that Mr. Mackenzie and Mr. Lane are not one and the same person! Commenting on these problems the judges said:—

"These are practically different editions of the same problem, and run a very close race, but No. 137 just wins in my estimation. In crude economy alone it stands ahead with 3.44 pawns per mate as against 3.46, and in the defense 2.03 pawns per mate as compared with 2.29. The duplication of the discovery by the B. (a distinct feature) helps it, and though the threatened check with the R. is bad, it leads by one point at the finish."

C. Planck.

"I consider No. 137 quite the best of the direct-mate problems. The long flight of the Q. (though somewhat familiar) forms a good key, and it is to be remarked that though her original position is somewhat far removed from the scene of action, the square to which she travels is equally so. The mates are well arranged, and nearly all good, those after the replies 1 . . . Re8 and 1 . . . Re5 being excellent. An illustration of the cunning of the "old hand" (for no novice composed this problem) is supplied by the mate in the latter case where the W. B. at g5 guards the mating R. from the Black B."

A. E. Studd.

No. 137a.

Third Prize by H. W. Lane in B. S. Tourney.

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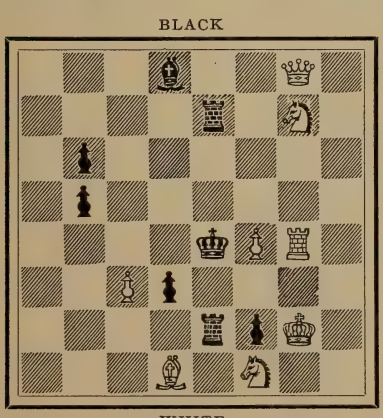


WHITE

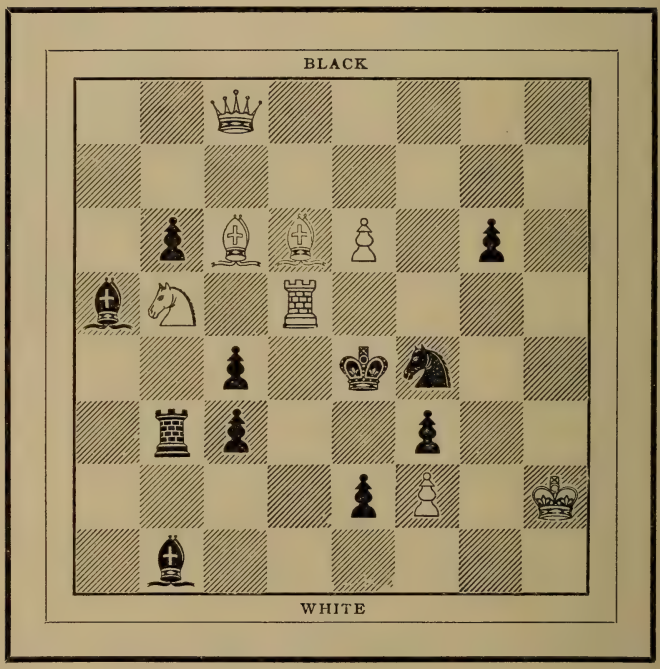
White to mate in two moves.

1. Qa2.

No. 138.

Competitor in "The House" Tourney, 1898.

"Concordia."



White to mate in two moves.

No. 137.

SOLUTION:

1. Qa2, R×Q;	2. Bf3 mate.
Re3+;	2. Bg3 mate.
R×R;	2. Kt×R mate.
Pb4;	2. Qc4 mate.
Pd2;	2. Bc2 mate.
Re5;	2. Bg5 mate.
Re6;	2. Q×R mate.
Re8;	2. Qa8 mate.
Kt any;	2. Kt g3 mate.

No. 138.

SOLUTION:

1. Be8, K×R;	2. Bc6 mate.
Kt×R;	2. B×P mate.
Rb4;	2. Kt×P mate.
Bd3;	2. Re5 mate.
Kt×P;	2. Q×Kt mate.
else;	2. Q×P mate.

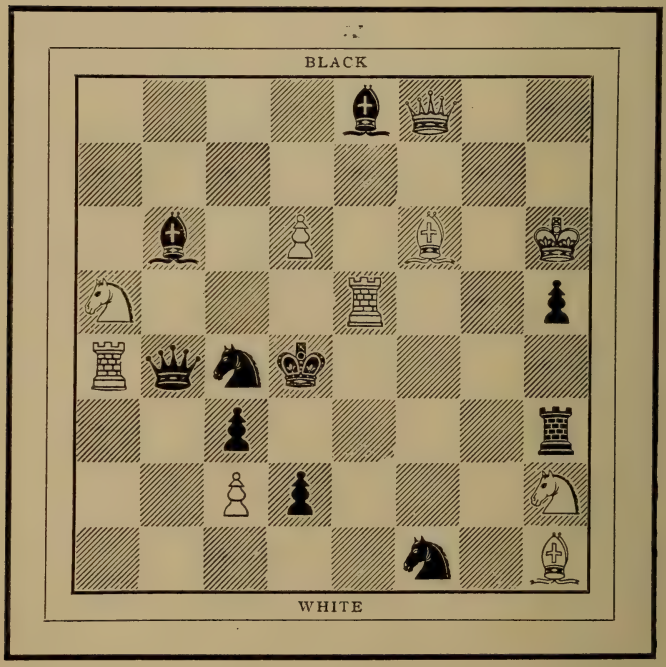
(Note on page 235.)

No. 139.

First Prize, Fourth Tourney, Sydney Morning Herald, 1898-99.

"Quicksands."

Judge: J. J. Glynn.



White to mate in two moves.

No. 139.

SOLUTION:

1. Bd8, Kt×R;	2. B×B mate.
K×R;	2. Qf6 mate.
Q×P+;	2. Q×Q mate.
Bf7;	2. Kt c6 mate.
Re3;	2. Rd5 mate.
Kt g3;	2. Kt f3 mate.
threat;	2. Qf4 mate.

One hundred and eight problems were entered in this tourney, which the Judge classified as follows: One "perfect"; six of "exceptional merit"; thirty seven "fine as strategems"; fifty-two weak in two or more of the "necessary characteristics of competing problems"; 12 "unsound."

"The question of what is Black's strongest move in a problem formed a feature in a discussion between Mr. A. F. Mackenzie and Mr. Cudmore in the July, October, December and February numbers of the "British Chess Magazine." There was a good deal of resemblance between a problem called "Concordia," with which Mr. Mackenzie competed in the "House" tourney, and one called "Quicksands," with which he won first prize in the 1898-99 tourney of the "Sydney Morning Herald." Mr. Cudmore was a judge in the former tourney, and when the Sydney award was published, he charged Mr. Mackenzie with having used in two different competitions "two positions, to all intents and purposes identical, notwithstanding the difference in construction." Mr. Mackenzie's reply was to the effect that "in these days, originality in two-movers is to be found only in the blending of ideas, or the presenting of old designs in a new dress." Whilst admitting that "the plan of the key move is identical in both cases," he maintained that "there are nevertheless distinct features embodied in each of the problems in question that would entitle it to rank as an independent position, and in particular "that in each problem the chief mate, that which follows Black's strongest move (K×R) is entirely different and forms a vital feature of distinction between the two positions.

In reply, Mr. Cudmore said: "I have always been led to suppose that the strongest move on the part of the defence is the one which exerts the most potent influence in compelling the strategy associated with the key move. If this is the correct view, and I have no doubt of it whatever in my own mind, then, the strongest move on the part of Black is not K×R, as Mr. Mackenzie is anxious for us to believe, but Kt×R, since the latter move is the one that not only decides which way the key-piece must move,

but also determines the very square it must occupy in its new position. As an absolute matter of fact, the move K×R is at the lower end of the scale strategically."

Mr. Mackenzie's answer to this is "that, generally speaking, Black's strongest move is that which demands White's best reply, the mainplay or leader; and every recognized authority would, without the slightest shadow of a doubt, pronounce the best mate in the 'House' ('Concordia') to be that after K×R." . . . "There may be a difference of opinion as to which is the leader in the 'Herald' problem ('Quicksands')"; but Mr. Cudmore "cannot get rid of the hard fact that K×R brings about at least one of the leading mates in the two problems, and that they are entirely and essentially different in both cases."

In a letter from Mr. Mackenzie, from which we have already published extracts dealing with other subjects, he writes to us the following, which may prove of interest to those who have read the discussion quoted above:—"Have you ever given any consideration to the question of what is Black's strongest move in a problem? The subject has been lightly touched upon in the correspondence between Mr. Cudmore and myself. It is not an uninteresting one, and one that I do not think has ever been discussed at length. Mr. Cudmore's idea that the strongest move is that which forces and fixes the key has a certain amount of force in certain particular cases, but it has no general application. He looks at the matter from a standpoint before the key is made, when the move is only an imaginary one; but after the key is made, when it really becomes Black's turn to play, the whole aspect of the situation may be changed, and his strongest move may be the weakest on the board. My simple claim that Black's strongest move is that which demands White's best reply must be logically sound in all cases. Of course there might be two or three moves on this principle of equal strength and importance."

S. S. Blackburne, in Canterbury Times,
July 4, 1900.

"In the November and February numbers of the "British Chess Magazine," a discussion took place between Mr. Mackenzie and the Problem Editor, Mr. B. G. Laws, on the subject of Unity vs. Complexity in Two-movers. The discussion arose out of some criticisms by Mr. Laws upon Mr. Mackenzie's problem "Quicksands," which won the first prize last year in the "Sydney Morning Herald" Two-move Problem Tourney. Mr. Laws expressed the opinion that there was "too much padding, and consequently 'fringe,' in this problem," and he proceeded to make of it a revised position, "stripped of some of its questionable embellishments." Commenting on his work of reconstruction, Mr. Laws said:

"In doing all this, some composers may consider we have plucked petals from the flower, but we are more than ever strongly of opinion that Unity is a particular desideratum in problems and if a composer ignores this, he does not do justice to his skill."

Mr. Mackenzie objected to this treatment of his problem, and in answering Mr. Laws' criticisms, said:—"You state that Unity is a particular desideratum in problems. Of course there can be no possible objection to this; but if, as your remarks and the accompanying revision would suggest, you would link with it strict purity and economy, and uphold the practice of the Bohemian and German schools; then I venture to say that however admirably adapted to problems of a heavier calibre, as applied to two-movers the doctrine can only have a baneful effect. I do not mean to say but that it would be eminently desirable if two-movers could be successfully composed on these lines; but I contend that they cannot, and to insist upon theories which are not reasonably practicable is against the best interests of the art." . . . "Composing under these circumscribed conditions would be to kill all chances of obtaining desirable originality." . . . "My lot is cast with those composers who, while recognizing that every particular case must be treated with all that purity, economy and unity which circumstances permit, yet feel that if reasonable originality and desirable worth are to be obtained, the strict observance of those features must be held subservient to that wide, comprehensive complexity, which is to be found in the harmonious blending of different ideas."

In reply, Mr. Laws wrote:—"We cannot help deploring the fact that two-move composers so often over-reach themselves in the endeavour to conglomerate in one production excessive effects. It must not be understood that we deprecate piquant variety, but unless this variety is the natural offspring of the nucleus of the constructed position, there are generally painful traces of strained effort to crowd more into the problem than the board can artistically carry. Whilst we lay great stress upon the subject of economy as understood by first-class modern composers, we indulge in a liberal tolerance in its altered aspect when applied to two-move composition." . . . "Unity is not only a striking but an essential feature in composition, whether in two-mover, three-mover, or four-mover." Mr. Laws then proceeds to quote from "The Two-move Chess Problem," in which he refers to what he regards as "essential requirements" in a problem as "the union in one position of two or more meritorious ideas, and the employment of no pieces that, though useful in the carrying out of one, are inoperative in the others."

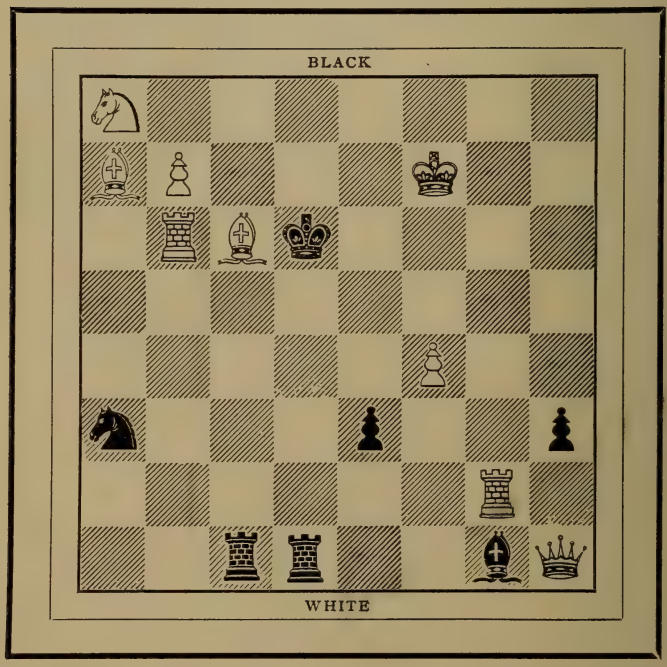
Answering these remarks, Mr. Mackenzie wrote:—"The principle of unity of idea, pure and economical mates, together with fewness of pieces, is antagonistic to that comprehensive complexity wherein alone we can hope for the attainment of reasonable originality in these problems (two-movers). You feel the force of the situation as regards purity. But to my mind this does not go far enough. In the small compass of two-movers there should be concentrated strategy, fantastic, sparkling, surprising, something that takes us for the moment out of the ordinary humdrum of chessic existence, and regales us with a good breezy spell of it. In the attainment of this it is sometimes necessary not only to forget for the nonce the charms of purity, but also to look for strict unity through the wrong end of

No. 140.

Honorable Mention, Fourth Tourney, Sydney Morning Herald, 1898-99.

"The Surprise."

Judge: J. J. Glynn.



White to mate in two moves.

the telescope, and to interpret with the utmost generosity the law of economy."

Being in correspondence with Mr. Mackenzie, we informed him that we entirely agreed with him in this matter, and in the letter which we received from him lately he remarks:—"I was much gratified to learn that you were so thoroughly of my way of thinking in the controversy with Mr. Laws. You will be pleased to learn that I have received similar expressions from English correspondents. I am sure the great majority of composers of the British and American schools share my views; while, of course, all the Continentals, and one or two English composers, such as Dr. Planck and Mr. Frankenstein, are with Mr. Laws, and, indeed, are even less liberal. It is only on this question that Mr. Laws and I differ. In every other respect our views and tastes are wonderfully alike."

Mr. Mackenzie's problem "Quicksands" and Mr. Laws' revision of it are excellent illustrations of the difference between the two methods of construction. The problem was an unusually puzzling one for a two-mover, and its complexity led to numerous deceptive tries. The "Sydney Morning Herald" solvers submitted no less than five false keys. Some credited the problem with as many as three solutions, one gave it two, a few pronounced it unsolvable, and less than one-fourth of the average number of solvers struck the right key. We feel sure that no such results would have followed if Mr. Laws' attenuated version of the problem had been submitted for solution instead of the original . . . .

Writing on this subject, a few months ago, we expressed ourselves as follows:—"This feature (Unity) is also considered desirable, but not essential, in two-movers. Too rigid insistence on the principle of the united employment of all the major pieces in mating would, in two-movers, tend to prevent variety in the mates, and thus to destroy that amount of complexity which must attach to anything worthy of the name of a problem. The principle of economical mates should, however, always be kept in mind, even in two-movers, and should be approached as nearly as possible, consistently with due regard to complexity."

S. S. Blackburne, in Canterbury Times,
June 27, 1900.

No. 140.

SOLUTION:

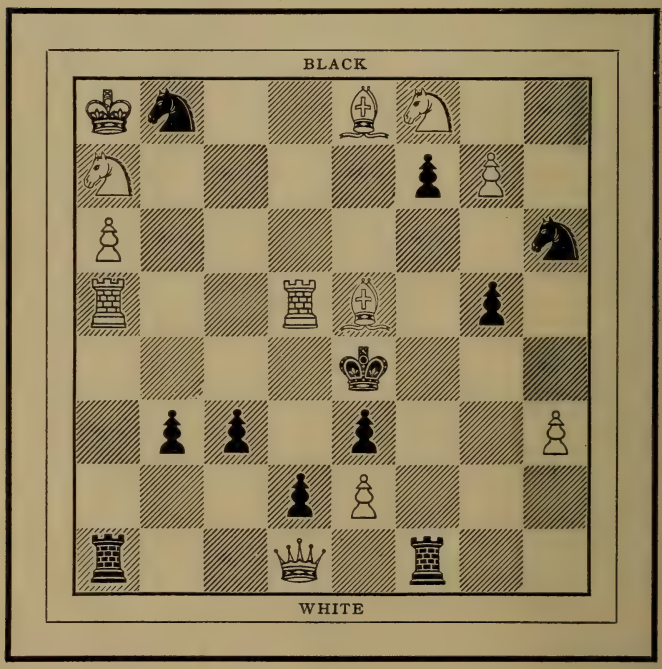
1. Rb1, R×B;	2. R×R mate.
K×B;	2. Rd2 mate.
P×R;	2. Qh6 mate.
threat;	2. Rg6 mate.

No. 141.

First Prize, Heavyweight Section, New York Sun, 1898-99.

"Here's to Hobson."

Judges: F. M. Teed, G. E. Carpenter.



White to mate in three moves.

No. 141.

SOLUTION:

1. Ba4, QR×Q; 2. Bb5, any;
3. Bd3 mate.
KR×Q; 2. Kt b5, Kt f5;
3. Kt×P mate.
2. Kt b5, else;
3. Kt d6 mate.
R×B; 2. Q×R, R×R;
3. Qf3 mate.
threat; 2. Qc2+, P×Q;
3. B×P mate.

The three move section of the N. Y. Sun's problem tourney was divided into three sub-sections for "Lightweights," "Middleweights" and "Heavyweights." The original scheme of division was to have been as follows, measuring by units of force:

White Queen	15
Rooks, 9 each	18
B's and Kt's, 5	20
P's, 2 each	16
Black force, except King, 1 each	15
	84

Lightweights, under 40; Middleweights, 41-55; Heavyweights, over 56. The final division, however, did not take into account the Black force, and the limit for Lightweights was placed at 32 units out of a maximum of 69.

"The arrangement which produces the two fine lines of play shown in this solution is very clever, and to thoroughly master the difficulties of such a blend must have been very trying. There is a large number of pieces on the board, but the most noticeable point is the curious position of the White Queen. She stands at **d1** as a bait, and the charm of the problem is only revealed when she has been snapped up by one of the Rooks. In the other two variations the Queen moves, but they are not movements of singular point."

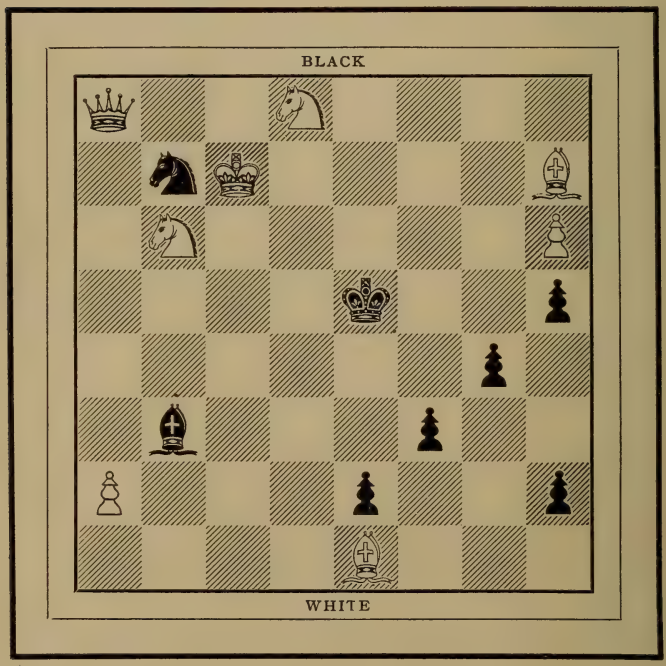
B. G. Laws in B. C. M.

No. 142.

Honorable Mention, Middleweight Section, New York Sun, 1898-99.

"Mirrored Purity."

Judges: F. M. Teed, G. E. Carpenter.



White to mate in three moves.

No. 142.

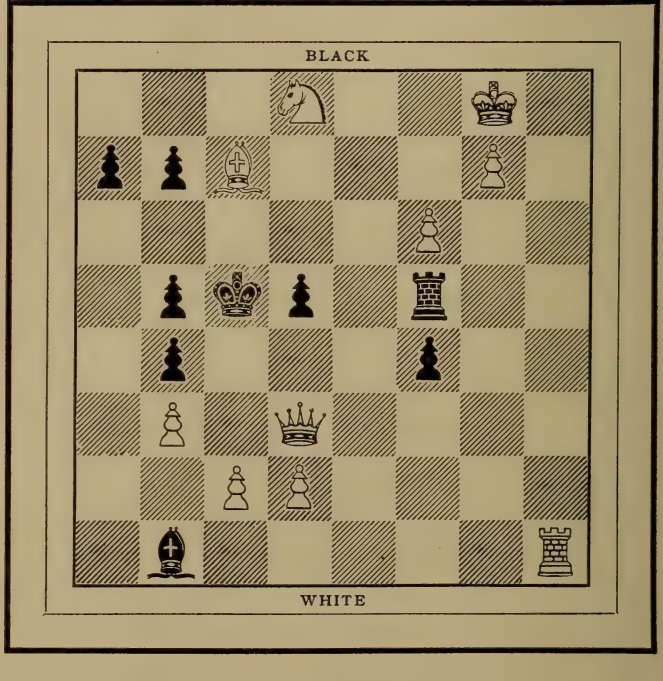
SOLUTION:

1. Qa3, Kf4; 2. Qc1+, Ke5;
3. Bc3 mate.
Kf6; 2. Kt d7+, Kg5;
3. Qc1 mate.
Kd4; 2. Kt c6+, Ke3;
3. Qc1 mate.
Pf2; 2. Bd2, Kf6;
3. Kt d7 mate.
2. Bd2, Kd4;
3. Kt c6 mate.
2. Bd2, else;
3. Qb2 mate.
Ph1(Q); 2. Kt c6+, Kf4;
3. Qc1 mate.
2. Kt c6+, Kf6;
3. Qe7 mate.
Kt c5; 2. Kt d7+, Kt×Kt;
3. Qd6 mate.
2. Kt d7+, Kf4;
3. Qc1 mate.
2. Kt d7+, Kd4;
3. Q×Kt mate.

No. 143.

Version of Competitor in New York Sun, 1898-99.

"A Little Bit of Loyd."



White to mate in three moves.

No. 143.

SOLUTION:

1. Rd1, R×P;	2. Qe3+, P×Q;
	3. Pd4 mate.
	2. Qe3+, Pd4;
	3. Qe5 mate.
Rg5;	2. Qg6, Kd4;
	3. Kt e6 mate.
	2. Qg6, Pd4;
	3. Q×R mate.
Rh5;	2. Qh7, Pd4;
	3. Q×R mate.
	2. Qh7, R×Q;
	3. Pd4 mate.
Ba2;	2. Pc3, P×P;
	3. Q×P mate.
	2. Pc3, else;
	3. Qd4 mate.
B×P;	2. Q×B+, Kd4;
	3. Kt e6 mate.
threat;	2. Q×R, Kd4;
	3. Kt e6 mate.
	2. Q×R, else;
	3. Pd4 mate.

"This problem presents a clever theme scientifically rendered. It possesses but little difficulty, however, on account of the paucity of attack; and the scientific "flight-square" plays of the Queen develop of themselves. It is dressed up with Mr. Mackenzie's characteristic finish."

Sam Loyd, Jan. 3, 1905.

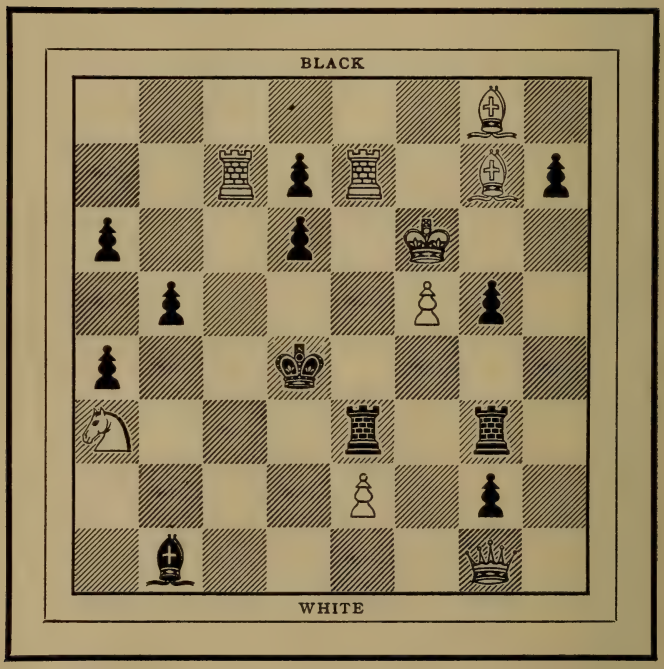
Mr. Loyd's eagle eye was evidently not led astray by the tries: 1. Re1, R×P; 2. Re5! and 1. Q×R, Ba2; 2. Rd1 (or Rh5)!

No. 144.

Third Prize, ex æquo, New York Sun, 1898-99.

"Running the Gauntlet."

Judges: F. M. Teed, G. E. Carpenter.



White to mate in two moves.

No. 144.

SOLUTION:

1. Re8,	Be4;	2. Ke7 mate.
	B×P;	2. K×B mate.
	Bd3;	2. Qa1 mate.
	B else;	2. Kt c2 mate.
	Pd5;	2. Kf7 mate.
	Pg4;	2. Kg5 mate.
	Ph6;	2. Kg6 mate.
	Pa5;	2. Kt×P mate.
	Pb4;	2. Rc4 mate.
	Rg4;	2. Q×R mate.

No. 145.

Competitor in Fourth Tourney, Sydney Morning Herald, 1898-99.
"Just as I am."
Judge: J. J. Glynn.

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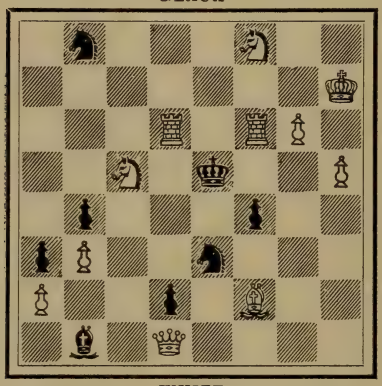

WHITE

White to mate in two moves.

No. 146.

Competitor in New York Sun 1898-99.
"The Blockade."
Judges: F. M. Teed, G. E. Carpenter.

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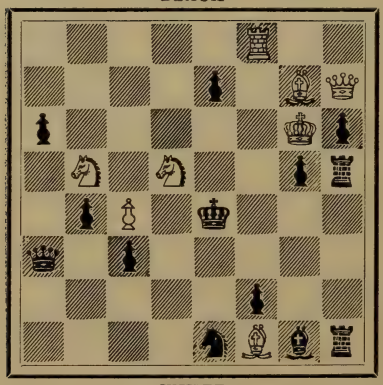


WHITE

White to mate in two moves.

No. 145.

SOLUTION:

1. Ph6, Kt c2; 2. Qh5 mate.
Kt d5; 2. QRe6 mate.
Kt f5; 2. KRe6 mate.
KKt else; 2. Bd4 mate.
Pf3; 2. Bg3 mate.
Bg6+; 2. Kt×B mate.
B else; 2. Qa1 mate.
QKt any; 2. KKt d7 mate.

No. 146.

SOLUTION:

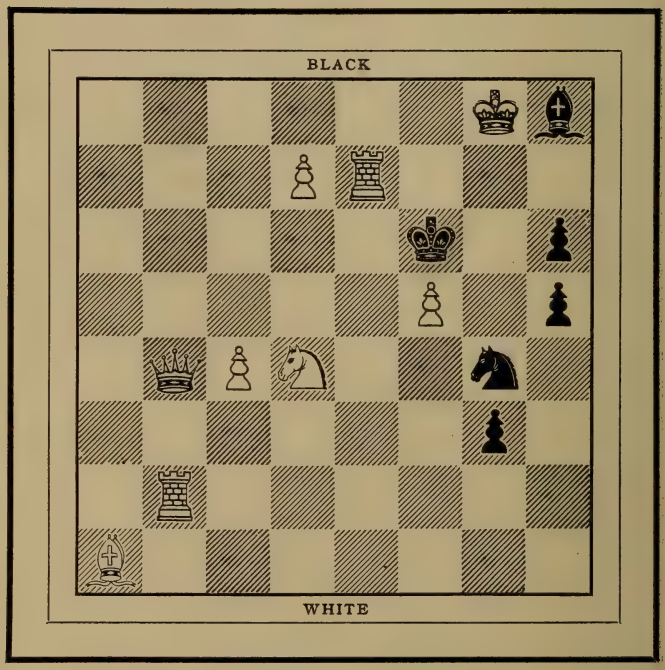
1. Bh8, Pe5; 2. Kg7 mate.
Pe6; 2. Kt d6 mate.
Pb3; 2. QKt×P mate.
Bh2; 2. K×R mate.
Kt d3; 2. Bg2 mate.
Kt f3; 2. Kf7 mate.
Pg4; 2. Rf4 mate.
threat; 2. Q×KP mate.

No. 147.

Second Prize, Der Schachfreund, 1898-99.

"Respice Finem."

Judges: R. Steinweg, H. Keidanski, G. Buchmann.



White to mate in three moves.

No. 147.

SOLUTION:

1. Rh2, Kt×R;	2. Qd2, K×R;
	3. Kt c6 mate.
	2. Qd2, else;
	3. Re6 mate.
Kg5;	2. Kt e6+, K×P;
	3. Qb1 mate.
Kt else;	2. R×P, any;
	3. Q or R mate.
other;	2. Kt e6+, etc.

"Two hidden variations, leading to economically pure mates, constitute the foundation of an idea whose form we can well call charming and whose presentation is eminently successful. The quiet and attractive position contains a crowd of interesting tries. As a further quality of the problem we must call attention to its correctness, for in the handling of an impressive amount of White material the danger of fatal cooks and duals is undeniable. The Pawn at d7, whose promotion is meant to mislead the solver, does not point towards the real solution nearly as much as does the diagonal of the Bishop at a1 which is intercepted by two White pieces. The key is fine, if immediate in its effect; it causes in a really artistic manner the two principal variations, in which one has again to comment on the beauty of the second moves. The White Pawn at c4 prevents the spoiling of these very variations, since it keeps the White Queen from reaching e4. Similarly the Bishop at h8 has its purpose, as it defeats the close try 1. Pd8(Q), Kg5; 2. Re4+. The Black Pawn at h5 seems unnecessary however, at any rate we confess to have missed the possible purpose of the composer, to emphasize some idea or circumvent some defect by the use of this Pawn. Finally one cannot call serious flaws the dual and triple threats which are made possible by 1, . . . Bg7 and 1, . . . Pg2. These imperfections we do not think will in any wise interfere with the pleasure the solution of this position will afford every problem lover."

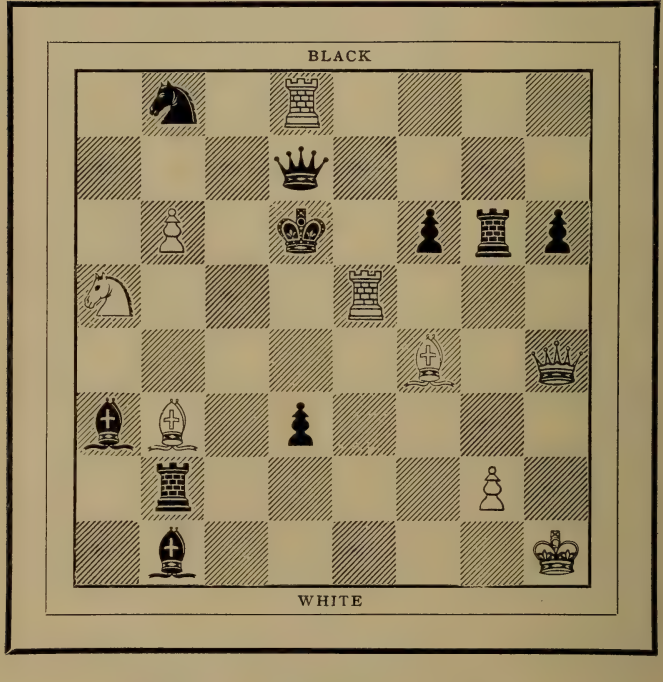
Report of H. Keidanski.

No. 148.

Second Honorable Mention, Der Schachfreund, 1898-99.

"Mimosa."

Judges: R. Steinweg, H. Keidanski, G. Buchmann.



White to mate in two moves.

No. 148.

SOLUTION:

1. Bg5, P×R;	2. Be7 mate.
K×R;	2. Qf4 mate.
Bc5;	2. Re6 mate.
Kt c6;	2. Kt c4 mate.
threat;	2. Qd4 mate.

"While the previously mentioned problems of the two-move section belong to the nobler class of Waiters, the present one has a direct threat, which in its rather forcible character is only rendered acceptable by the attractive key-move. Of the five defences, which Black can resort to, the mainplay leads to a pure and economical mate; a second, 1, . . . Bc5, will interest some solvers; while the remaining three can be dismissed as insignificant. The composer has satisfied the first Law of the Theory of Construction, as it is now universally understood, by the above-mentioned economical and pure main-play; yet from the artistic standpoint there are some defects, by reason of which the problem, despite its merits, could not rank higher. The artistic merits of the Composition consist in the subtlety of the key, in the indirect co-operation of the White King (1. B×RP being only defeated by 1, . . . KR×B, not by 1, . . . Rg4), and in the excellent tries. The Black Pieces on b1, b2 and d3 are necessary outposts, whose positions testify to skillful and experienced composition and give to the external aspect of the problem a lively air."

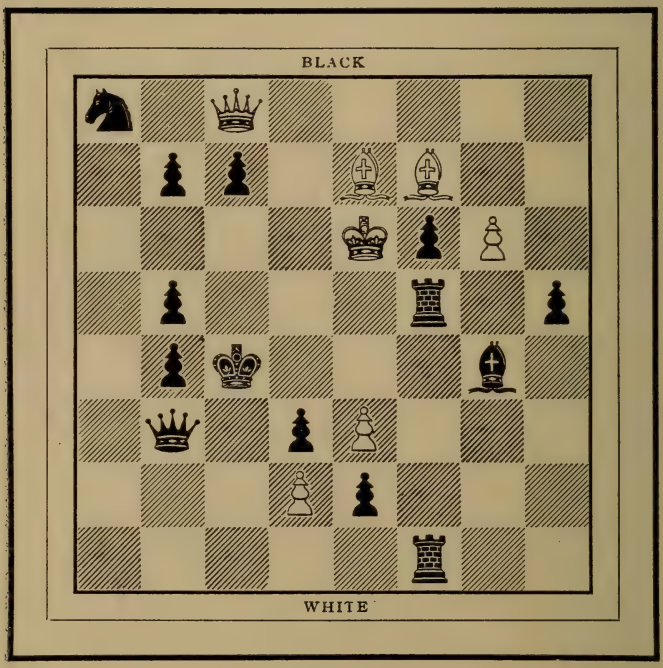
Report of H. Keidanski.

No. 149.

First Prize, ex æquo, Eighth Tourney, Brighton Society, 1899.

"The Passing of the King."

Judges: C. Planck, A. E. Studd.



Sui-mate in two moves.

"Very cleverly constructed, and finely conceived. The threat variation, 2. Kd7+ is especially good and makes this the most difficult problem in the tourney. The continuation after 1, . . . Bf3 comes as a fine surprise. The two minor lines of play are not without value. The double utility of the Black Pawn at h5 shows skilful construction, and in one of those little points which a mere solver easily overlooks."

C. Planck.

"A fine and difficult problem, though the position is somewhat heavy and artificial. The mates are admirably arranged, that resulting when the Black B goes to f3 being especially good."

A. E. Studd.

"As illustrative of some of the difficulties under which a **sans voir** composer may have to labor, I may say that I composed this problem, and mentally settled it as a completed production, with nine Black Pawns on the board! On the very eve of despatching to the tourney this amusingly impossible position, that mysterious **Something,** whose silent voice so often prompts and guides us, induced me to count the Black Pawns, with the result that the White Pawn on g6 was made to take the place of a Black Pawn on h7. Of course a composer working with board and men could never have fallen into such an error, since he would have had at his command no more than the proper number of pawns."

A. F. M.

A well known problem by Mr. W. A. Shinkman, see No. 149a, shows the two principal mates of Mr. Mackenzie's masterpiece combined in a somewhat different setting.

No. 149a.

W. A. Shinkman.

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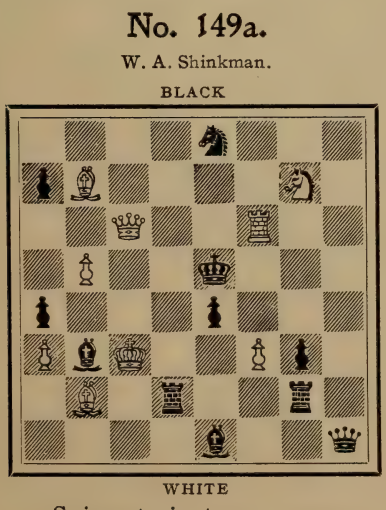


WHITE

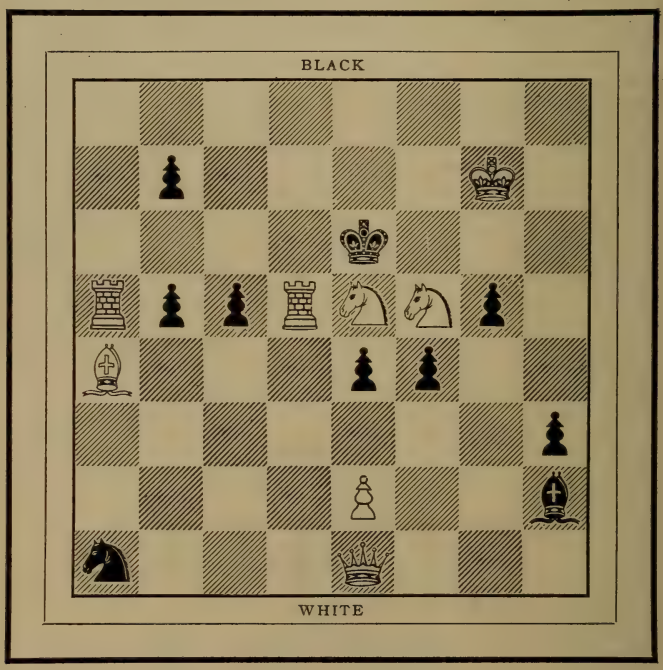
Sui-mate in two moves.

No. 150.

First Prize, Brighton Society, Ninth (Informal) Tourney, 1899.

"A Dash for a Throne."

Judge· G. Hume.



White to mate in three moves.

No. 149.

SOLUTION:

1. Qe8, Bf3; 2. K×R+, Bd5 mate.
   Kt b6; 2. Q×P+, K×Q mate.
   Pb6; 2. Qc6+, Rc5 mate.
   other; 2. Kd7+, Rd5 mate.

No. 149a.

SOLUTION:

1. Qb6, P×Q; 2. Kb4+, Rd4 mate.
   Bf2; 2. K×R+, Bd4 mate.

No. 150.

SOLUTION:

1. Qb4, P×Q; 2. B×P, K×R;
   3. Bc4 mate.
   2. B×P, else;
   3. Bd7 mate.
   K×R; 2. Q×BP+, K×Q;
   3. R×P mate.
   2. Q×BP+, Ke6;
   3. Kt d4 mate.
   K×Kt; 2. Kt f3+, Kg4;
   3. R×P mate.
   2. Kt f3+, Ke6;
   3. Q×P mate.
   else; 2. Q×KP, any;
   3. Q or R mate.

"I had little difficulty in selecting this as the best. In brilliancy and difficulty it stands well to the front, and in economy is not so bad as a casual glance might lead one to suppose. Queen, Rook, and Bishop all appear to be much out of play, but each actively and effectively takes part in the fray, and the chief mates are all that can be desired. There are some fair 'tries,' and personally I found it unusually difficult to solve."

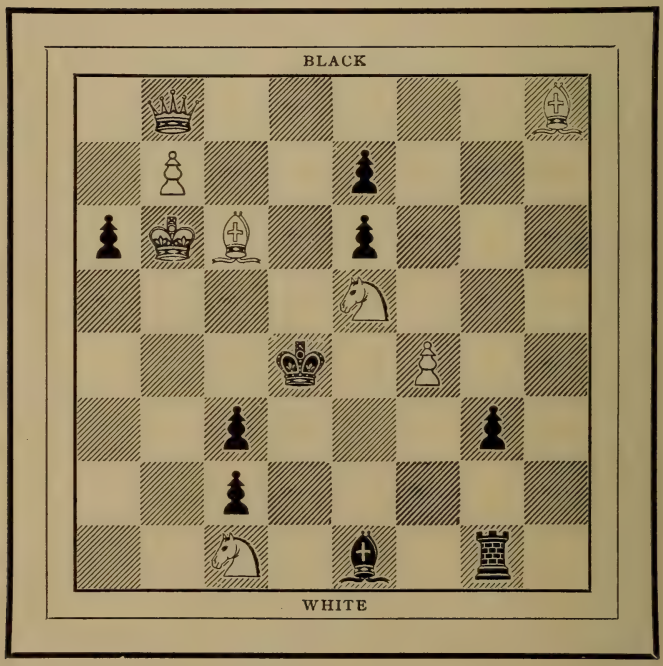
Judge's Report.

No. 151.

Honorable Mention, Second Tourney, Aftonbladet, 1899.

"Les Étoiles."

Judges: R. Sahlberg, J. A. Ros, F. Englund.



White to mate in three moves.

No. 151.

SOLUTION:

1. Pf5, Bd2; 2. Ka5, B×Kt;
3. Qa7 mate.
2. Ka5, Kc5;
3. Kt b3 mate.
2. Ka5, Ke3;
3. Kt g4 mate.

Bf2; 2. Ka5, Ke3;
3. Kt c4 mate.

Ke3; 2. Kt c4+, Kf2;
3. Qf4 mate.

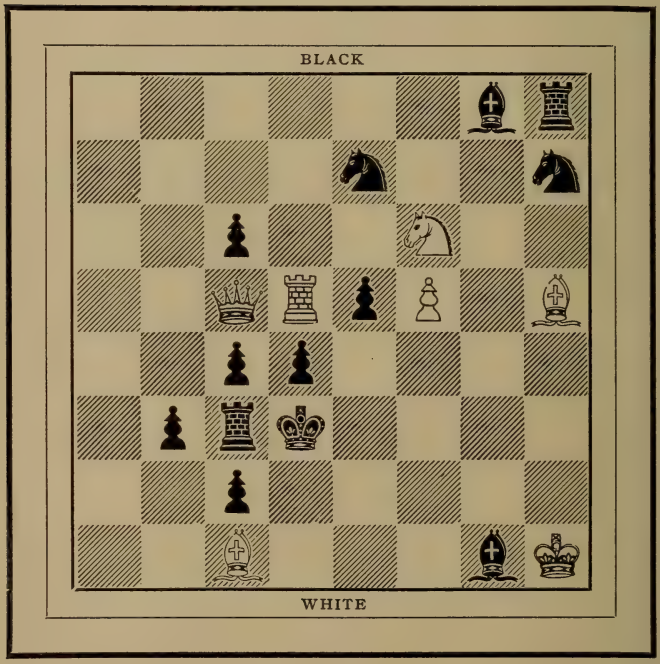
threat; 2. Kt f3+, Ke3;
3. Bd4 mate.
2. Kt f3+, Kc4;
3. Qf4 mate.

No. 152.

Honorable Mention, Second Tourney, Aftonbladet, 1899.

"My Dream."

Judges: R. Sahlberg, J. A. Ros, F. Englund.



White to mate in three moves.

No. 152.

SOLUTION:

1. Kt d7, Ke4; 2. R×KP+, Kd3;
3. Be2 mate.

P×R; 2. Qc8, any;
3. Kt c5 mate.

Kt×R; 2. Qf8, any;
3. Kt c5 mate.

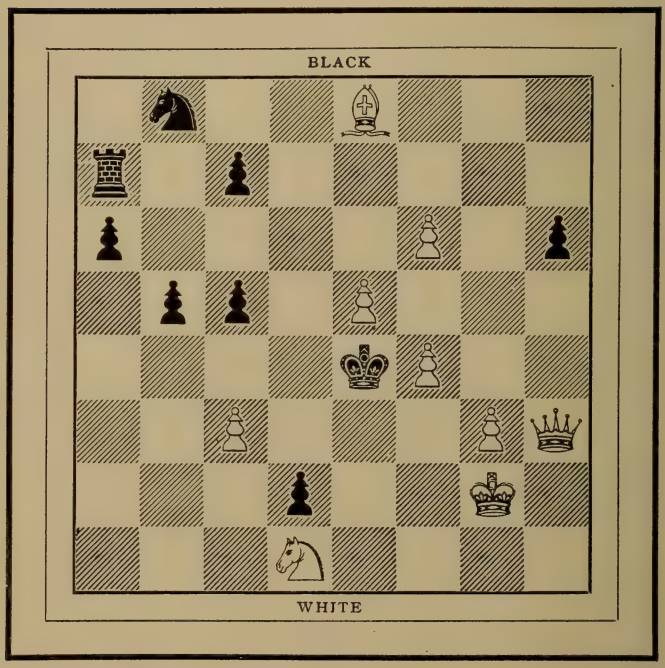
B×R+; 2. Q×B, any;
3. Kt c5 mate.

threat; 2. Q×QP+, any;
3. Kt c5 mate.

No. 153.

Version of Competitor in Aftonbladet, 1899.

"Fleur de Lis."



White to mate in three moves.

No. 153.

SOLUTION:

1. Qg4,	Kd5;	2. Qg8+, Ke4;
		3. Bg6 mate.
	Kd3;	2. Bg6+, Kc4;
		3. Qe6 mate.
	Pc6;	2. Bg6+, Kd5;
		3. Kt e3 mate.
	Kt d7;	2. Q×Kt, any;
		3. Bg6 mate.
	Pc4;	2. Bf7, Kd3;
		3. Bg6 mate.
		2. Bf7, else;
		3. Qg6 mate.
	threat;	2. Kt f2+, Kd5;
		3. Qg8 mate.
		2. Kt f2+, Ke3;
		3. Qf3 mate.

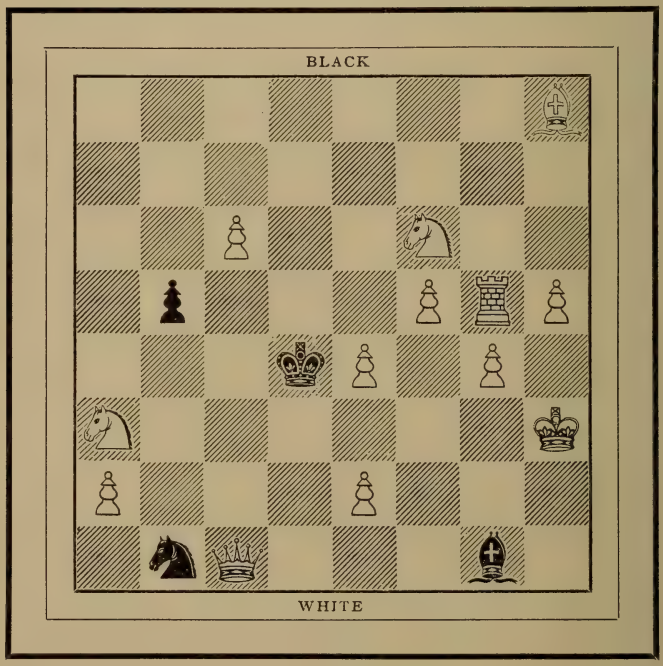
"A treat for lovers of purity, economy and natural variety. The key is far more difficult than one would think, and the threat very pretty, although attacking. There are several apparently set mating positions, which do not occur in the actual solution; while the try by 1.Kf2, Pb4! is probably as perfect a one as has ever existed in a problem:—a point further emphasized by the employment of the defending Pawn as a block in one of the principal mates. Of the latter there are six distinct ones, no less than five of which are absolutely pure, and several very original. The play is delightfully varied, with a complete surprise after 1 . . . Pc4, which introduces a very desirable 'quiet' variation. The only dual is after 1 . . . Kt c6, and the extra mate is cleverly introduced by the placing of Black Rook, which allows 1 . . . Pc6 to defeat the initial threat."

H. W. Barry, Feb. 18, 1904.

No. 154.

Second Prize, Sixth Tourney, Otago Witness, N. Z., 1899.

Judges: R. A. Cleland, O. Balk.



White to mate in three moves.

No. 154.

SOLUTION:

1. Rg6, Ke5;	2. Qf4+, K×Q;
	3. Kt d5 mate.
	2. Qf4+, Kd4;
	3. Kt d7 mate.
Pb4;	2. Qc5+, K×Q;
	3. Kt d7 mate.
Kt d2;	2. Qc3+, K×Q;
	3. Kt d5 mate.
Kt c3;	2. Q×B+, Ke5;
	3. Kt d5 mate.
Kt×Kt;	2. Kt d5+, K×P;
	3. Kt c3 mate.
B any;	2. Kt d5+, K×P;
	3. Qh1 mate.

There is a close try by 1. Rg8, defeated only by 1. . . . Kt c3.

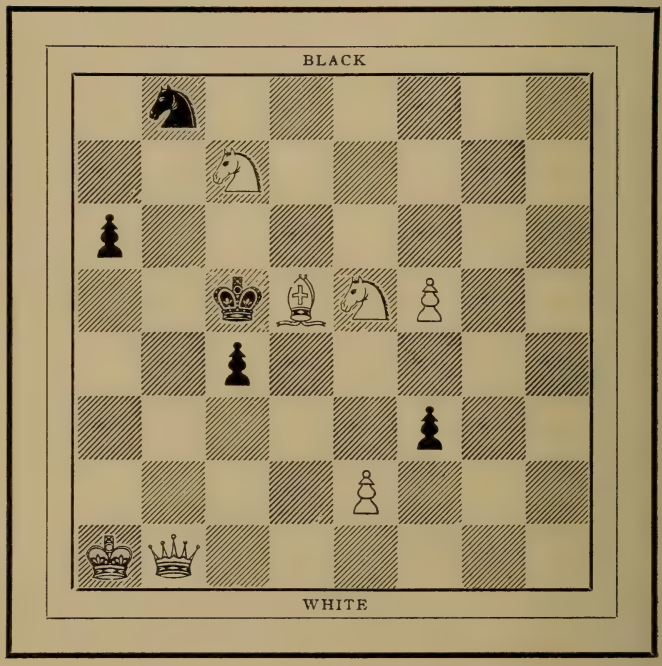
"The cramped position of the Rook, and its apparent uselessness where it now stands, is sufficient indication that it must make the key move. There are some clever points in this varied effort, and some of the variations are somewhat of a puzzling nature. It is a good problem, and notwithstanding it does not have pretensions to being a specimen of the best style of modern problem, and is a little unsatisfactory in the Pawn arrangement, we consider it a finer entry than the first prize problem."

B. G. Laws, in B. C. M.

No. 155.

Contributed to Otago Witness, 1900.

Dedicated to Messrs. Cleland and Balk.



White to mate in three moves.

No. 155.

SOLUTION:

1. Kt f7, Kt c6; 2. Kt e6+, K×B;
3. Pe4 mate.
Kt d7; 2. Kt e6+, K×B;
3. Qb7 mate.
KPB any; 2. Kt e6+, K×B;
3. Qh1 mate.
Pc3; 2. Qb3, Kd4;
3. Qb6 mate.
2. Qb3, else;
3. Kt e6 mate.
Kd4; 2. Qb6+, Kc3;
3. Qb2 mate.
Pa5; 2. Pe3, any;
3. Qb5 mate.

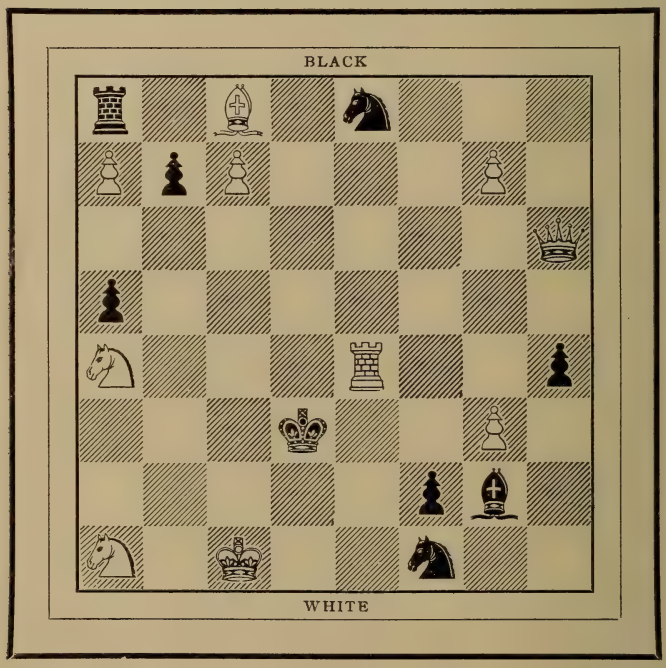
No. 156.

Second Prize, ex æquo, Eco degli Scacchi, 1899.

"Circolo Scacchistico Palermitano."

"Jacta Alea Est."

Judge: Carlo Salvioli.



White to mate in three moves.

No. 156.

SOLUTION:

1. Kt c2, K×R; 2. Qg6+, Kf3;
3. Qg4 mate.
2. Qg6+, K else;
3. Qe6 mate.

B×R; 2. Qa6+, P×Q;
3. B×P mate.

R×B; 2. Qh5, K×R;
3. Kt c5 mate.
2. Qh5, B×R;
3. Qb5 mate.
2. Qh5, Bf3;
3. Qd5 mate.
2. Qh5, Kt e3;
3. Rd4 mate.
2. Qh5, Rd8;
3. Qe2 mate.

Bf3; 2. Rd4+, Ke2;
3. Kt c3 mate.

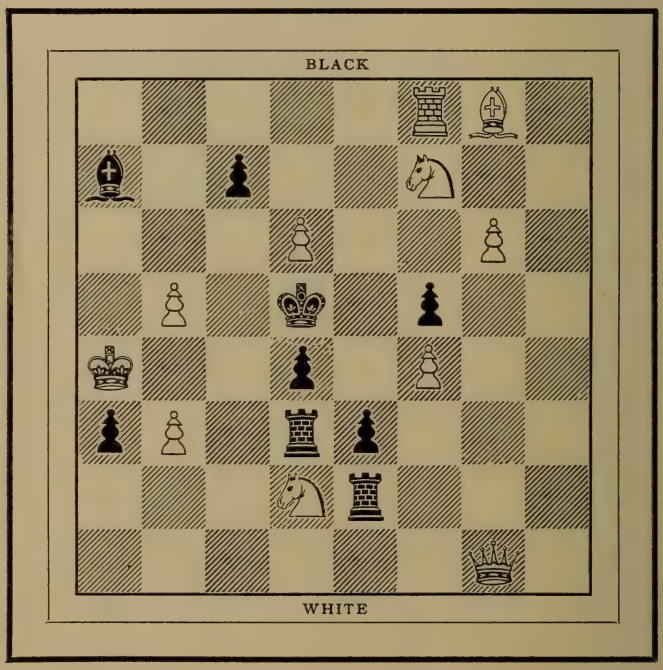
QKt any; 2. Kt c5+, Kc3;
3. Qf6 mate.

Kt P any; 2. Qc6, Kt d2;
3. Re3 mate.

No. 157.

Competitor in the unfinished tourney of American Chess Magazine, 1899.

"Do not Stand in Doubt."



White to mate in three moves.

No. 157.

SOLUTION:

1. Qg4, P×Q; 2. Kt e4, K×Kt;
3. Kt g5 mate.
2. Kt e4, Ke6;
3. Kt e5 mate.

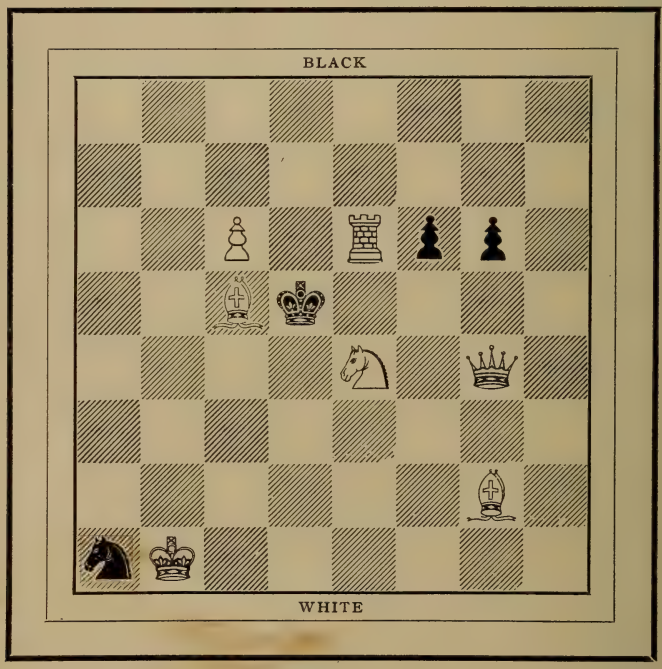
Ke6; 2. Q×P+, K×Q;
3. Kt e5 mate.

Kc5; 2. Qf3, Kb6;
3. Qc6 mate.

No. 158.

Competitor in the unfinished tourney of American Chess Magazine, 1899.

"Little Bo-Peep."



White to mate in three moves.

No. 158.

SOLUTION:

1. Qh3, Kc4; 2. Qd3+, K×Q;
3. Bf1 mate.

Pf5; 2. Qc3, K×R;
3. Kt g5 mate.

2. Qc3, P×Kt;
3. Rd6 mate.

Pg5; 2. Qe3, K×R;
3. Kt d6 mate.

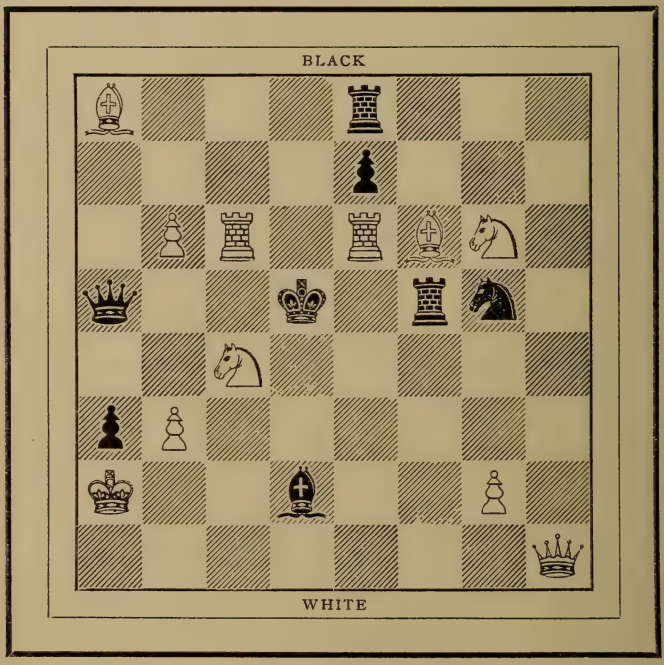
2. Qe3, Kc4;
3. Kt d6 mate.

No. 159.

First Special Prize, Fifth Tourney, Sydney Morning Herald, 1899-00.

"Lest We Forget."

Judge: J. J. Glynn.



White to mate in two moves.

No. 159.

SOLUTION:

1. Qe1,	B×Q;	2. Kt e3 mate.
	Bc1;	2. Q×Q mate.
	Q×B;	2. Q×B mate.
	Q×P;	2. Kt×Q mate.
	Qb4;	2. Rc8 mate.
	Qc5;	2. QRd6 mate.
	QR any;	2. Kt×P mate.
	P×B;	2. KRd6 mate.
	KR any;	2. Qe5 mate.
	Kt×R;	2. Q×Kt mate.
	Kt else;	2. Qe4 mate.

"A clever piece of bi-move mechanism. The key is very good, but the majority of the mates are awkward, though some are pointed. The chief constructive feature is the skilful way duals are avoided. At first it appears several duals must exist, but the author has ingeniously worked them out."

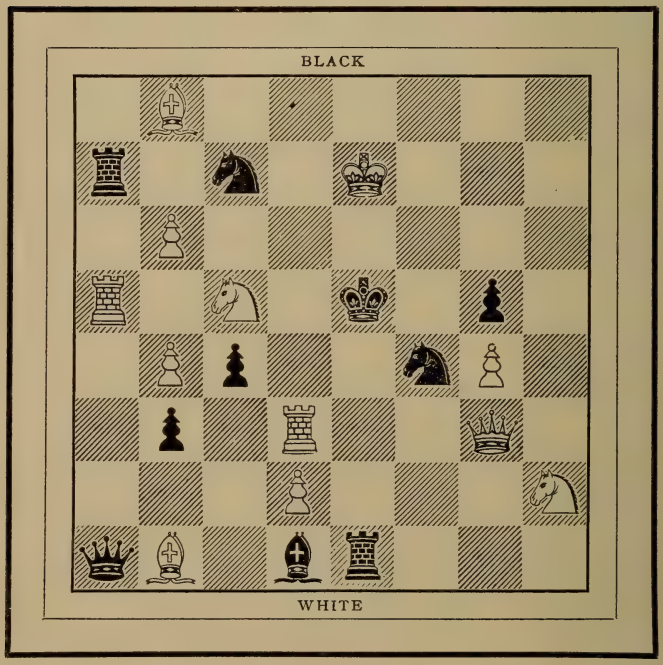
B. G. Laws in B. C. M.

No. 160.

Second Special Prize, Fifth Tourney, Sydney Morning Herald, 1899-00.

"Spot on the Sun."

Judge: J. J. Glynn.



White to mate in two moves.

No. 160.

SOLUTION:

1. Rd8, Qd4;	2. Kt d7 mate.
Re4;	2. Kt d3 mate.
Rb7;	2. Kt a4 mate.
Qb2;	2. Kt a6 mate.
Pb2;	2. Qc3 mate.
Re2;	2. Kt f3 mate.
KR else;	2. Qe3 mate.
B×P;	2. Kt×B mate.
QR else;	2. B×Kt mate.
Pc3;	2. Pd4 mate.

"The idea of this problem has a freshness seldom met with now-a-days. The four discovered mates are we believe novel. The key has its points, though the moving piece is pretty obvious; the reason why 1. Rd7 will not answer is one of those niceties much appreciated and enjoyed by the solver. There is only one dual (when 1 . . . Qc3), and that is fairly harmless."

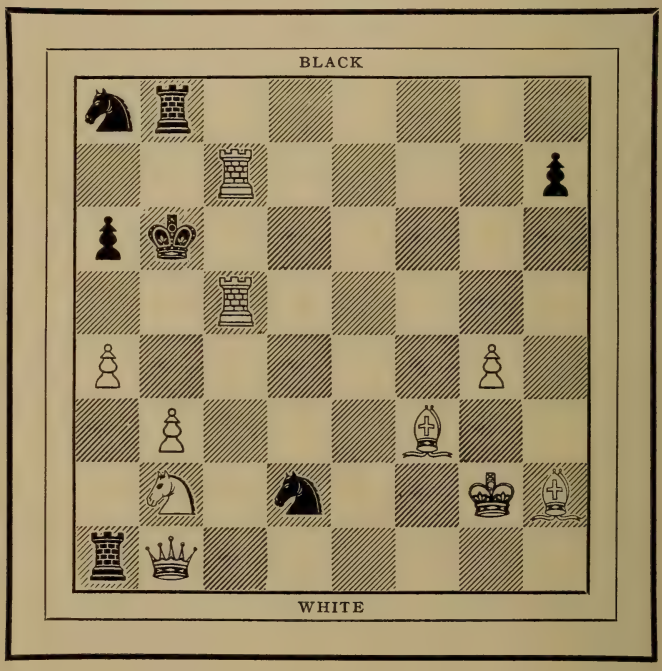
B. G. Laws, in B. C. M.

No. 161.

First Honorable Mention, Fifth Tourney, Sydney Morning Herald, 1899-1900.

"Queen o' the May."

Judge: J. J. Glynn.



White to mate in two moves.

No. 161.

SOLUTION:

1. Rh5, Pa5;	2. Rh6 mate.
Ph6;	2. Qg6 mate.
R×Q;	2. Pa5 mate.
R×P;	2. Kt×R mate.
QR else;	2. Qg1 mate.
Kt×R;	2. Bg1 mate.
KR any;	2. Rb7 mate.
Kt×Q;	2. Kt c4 mate.

"A capital key-move, with some interesting mates. 1. Bg1 looks a promising opening, and doubtless has put not a few solvers off the track. We like this problem as well as any of Mr. Mackenzie's quintette in this Tourney."

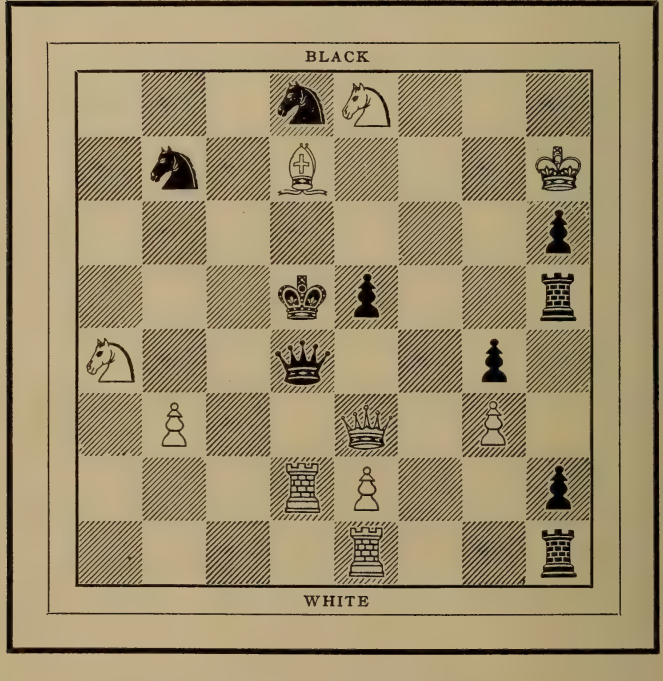
B. G. Laws in B. C. M.

No. 162.

Second Honorable Mention, Fifth Tourney, Sydney Morning Herald, 1899-00.

"Between Two Fires."

Judge: J. J. Glynn.



White to mate in two moves.

No. 162.

SOLUTION:

1. Qg1,	Ke4;	2. Kt f6 mate.
	Kt c5;	2. Kt c3 mate.
	Kt d6;	2. Kt f6 mate.
	Pe4;	2. Q×Q mate.
	R×Q;	2. Pe4 mate.
	Qd3+;	2. Pe4 mate.

"In his review of this problem in his admirable Problem World in the **British Chess Magazine,** Mr. B. G. Laws remarked that the B. R. on h5 and the B. P. on h2 were useless. This was rather a suggestion than a positive assertion, and had Mr. Laws gone more deeply into the matter he would have seen that the B. R. prevents a second solution by 1. Qf3+. As to the need of the B. P., that is more a matter of opinion. To my mind it adds piquancy to the key, and I would never hesitate to make such an addition."

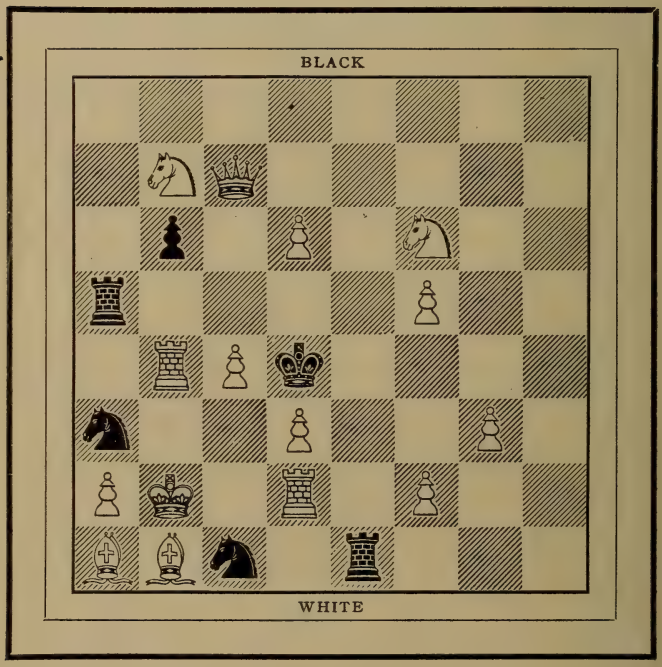
A. F. M.

No. 163.

Third Honorable Mention, Fifth Tourney, Sydney Morning Herald, 1899-1900.

"The Röntgen Rays."

Judge: J. J. Glynn.



White to mate in two moves.

No. 163.

SOLUTION:

1. Qg7,	Ke5;	2. Pd4 mate.
	Kt×B;	2. K×Kt mate.
	Kt×BP+;	2. Kc2 mate.
	Kt b5;	2. Kt e4 mate.
	Kt×RP;	2. K×Kt mate.
	Kt×QP+;	2. Kb3 mate.
	Kt e2;	2. Kt d5 mate.
	Rb5;	2. K×Kt mate.
	Re2;	2. K×Kt mate.

"A strange composition, but ingenious in its artificial design. To carry out the ideas with accuracy must have been a difficult task, and though it cannot be described as an elegant piece of work, it is one which is deserving of admiration in the quaintly discovered mates, and generally speaking is much more original than one usually finds to be the case in symmetrical arrangements in two movers."

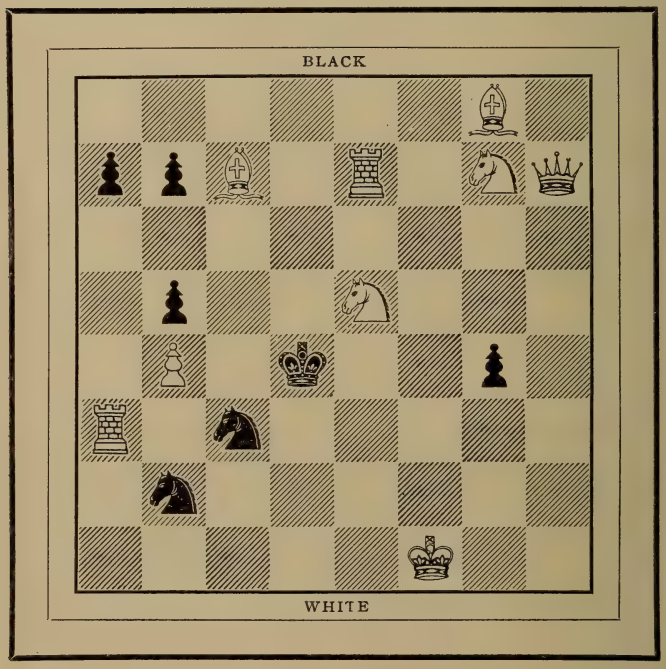
B. G. Laws in B. C. M.

No. 164.

Honorable Mention, in Hampstead and Highgate Express, Second Tourney, 1899-1900.

"Silver Sprays."

Judge: Dr. C. Planck.



White to mate in two moves.

No. 164.

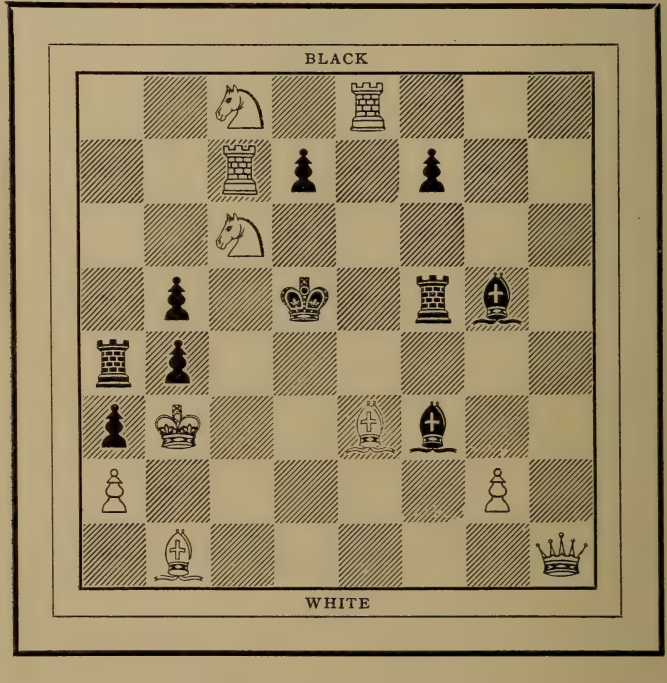
SOLUTION:

1. Kg2, Ke3;	2. Kt f3 mate.
Kt d5;	2. Kt e6 mate.
Kt e4;	2. Kt f5 mate.
KKt else;	2. Rd7 mate.
RP any;	2. Bb6 mate.
Pb6;	2. Kt c6 mate.
QKt any;	2. Qd3 mate.
Pg3;	2. Kt f3 mate.

No. 165.

Honorable Mention in Hampstead and Highgate Express, Second Tourney, 1899-1900.

Judge: C. Planck.



White to mate in two moves.

No. 165.

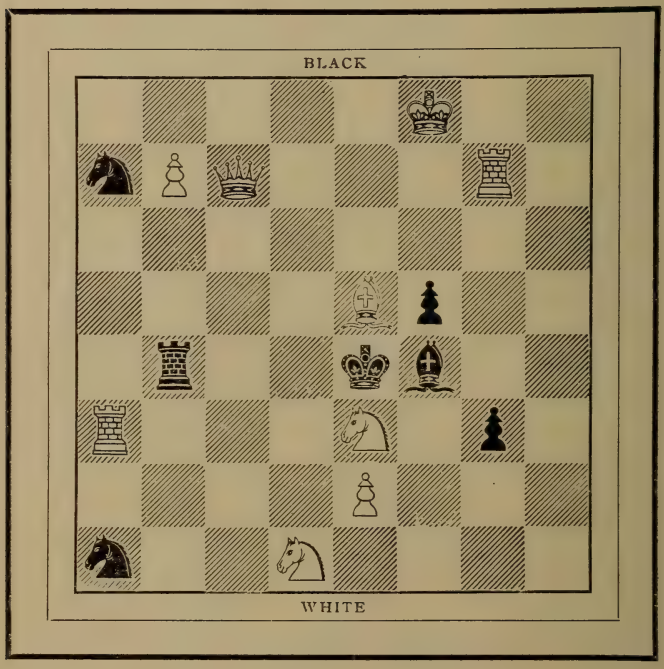
SOLUTION:

1. Qh5,	Bf6;	2. Q×P mate.
	Bf4;	2. Q×B mate.
	KB else;	2. Q×R mate.
	B×Q;	2. Be4 mate.
	B×P;	2. Qd1 mate.
	KR any;	2. Re5 mate.
	QR any;	2. Kt×P mate.
	P×Kt;	2. Rd7 mate.
	Pd6;	2. Kt b6 mate.

No. 166.

From the unfinished tourney of Montreal Witness, 1899-1900.

"Surprised."



White to mate in two moves.

No. 166.

SOLUTION:

1. Re7,	Bh6+;	2. Bg7 mate.
	B×Kt;	2. Kt c3 mate.
	Bg5;	2. Bf6 mate.
	B×B;	2. Q×B mate.
	Pg2;	2. Kt f2 mate.
	Ra4;	2. R×R mate.
	Rd4;	2. B×B mate.
	R else;	2. Qc4 mate.
	KKt any;	2. Qc6 mate.
	QKt any;	2. Qc2 mate.

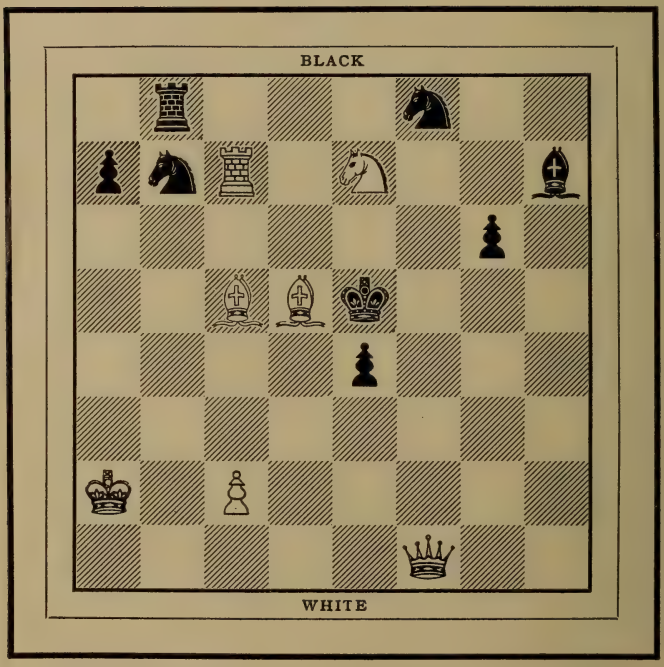
"Not above the average two-mover for difficulty, but it has excellent points, notably the pretty mate after 1 . . . B×Kt, and the clear stops of 1. Rd3 and 1. B×B as second keys by the well-posted Knight at a7. It is also a good instance of how talent manages to bring an otherwise idle W. K. to contribute in rendering the details almost as interesting as the main stem of a composition."

C. E. St. Maurice, Jr.

No. 167.

From the unfinished tourney of Montreal Witness, 1899-1900.

"Alpine Echoes."



White to mate in three moves.

No. 167.

SOLUTION:

1. Bb4, Pg5;	2. Qf6+, K×Q;
	3. Bc3 mate.
Kt e6;	2. Kt c6+, K×B;
	3. Pc4 mate.
Kt d7;	2. Kt c6+, K×B;
	3. Qf7 mate.
Kd4;	2. Rc4+, K any;
	3. R×P mate.
threat;	2. Bc3+, Kd6;
	3. Qf4 mate.

"Many fine points. General appearance pleasing; proportions good; three plausible tries; execution perfectly clean; four second moves and five distinct mates. Removing a piece from en prise to safe quarters as a key-move is not artistic, but this case calls for toleration because it affords His Colored Majesty an outing which is augmented by pretty strategic results."

C. E. St. Maurice, Jr.

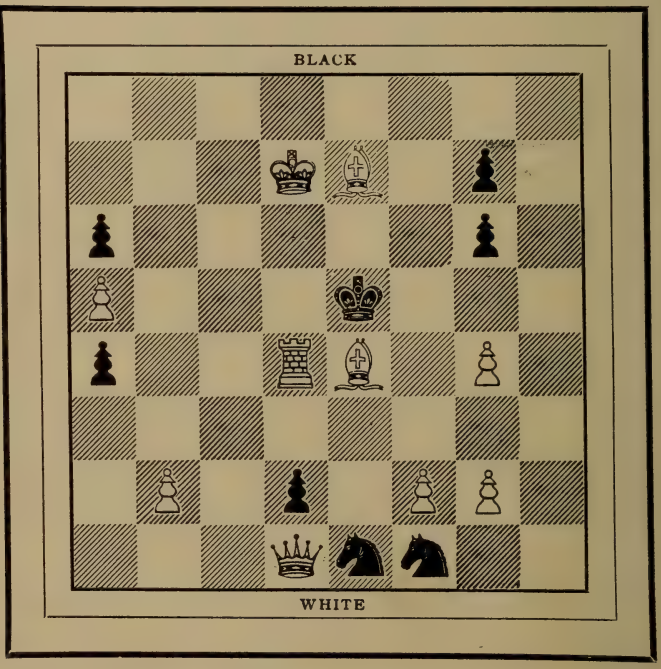
"This bears one of the chief distinguishing characteristics of a fine problem, viz., that there are at least three tries in each of which there is a complete solution except in one variation. The theme is original, the key-move difficult and good, the after-play varied, and some of the mating positions novel and subtle. There is only one short mate, and no duals."

Chas. Corbould.

No. 168.

Version of problem in Montreal Witness Tourney, 1899-1900.

"To the Front."



White to mate in three moves.

No. 168.

SOLUTION:

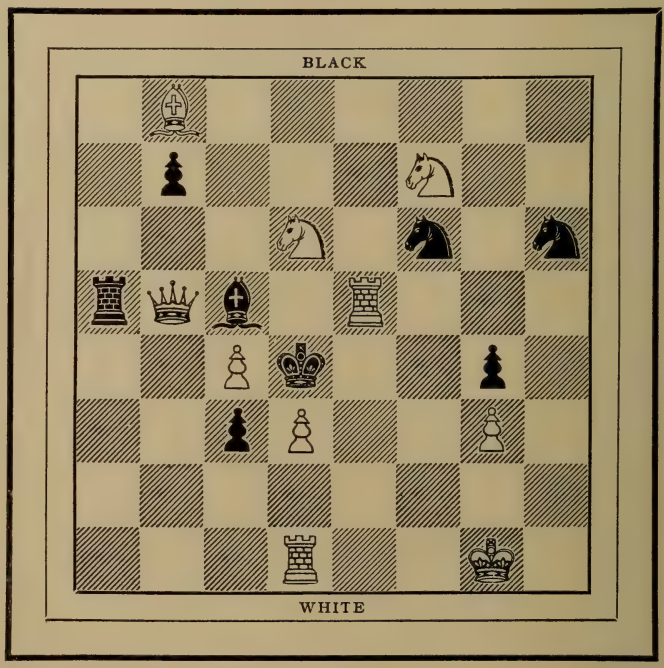
1. Pg5,	Kf4;	2. Qg4+, K×Q;
		3. B×P mate.
		2. Qg4+, Ke5;
		3. Rd5 mate.
	K×R;	2. Q×RP+, Ke5;
		3. Bd6 mate.
	Kt e3;	2. P×Kt, any;
		3. Bd6 mate.
	Kt c2;	2. Rd5+, K any;
		3. Qf3 mate.
	threat;	2. Bd6+, K×R;
		3. Q×RP mate.

No. 169.

Second Prize, ex æquo, Tenth Tourney, Manchester Weekly Times, 1900.

"Where the Bee Sucks."

Judges: F. R. Gittins, E. Holt.



White to mate in two moves.

No. 169.

SOLUTION:

1. Kt d8,	K×R+;	2. Pd4 mate.
	R×Q;	2. Kt×R mate.
	R else;	2. Q×B mate.
	Pb6;	2. Kt c6 mate.
	B any;	2. Kt e6 mate.
	Pc2;	2. Qb2 mate.
	QKt any;	2. Re4 mate.
	KKt any;	2. Kt f5 mate.

"Although this problem has points which have been illustrated before, there is in it individual artistic work. To the wary solver it is easy enough, as the effect of the discovered check is too good to be missed. The best try is certainly 1. Kt g5. There are eight variations, which is a very respectable complement when the Black King has one square of freedom. There is one thing to be noticed and that is the position is free from padding, and there is a fair observance of the principle of unity."

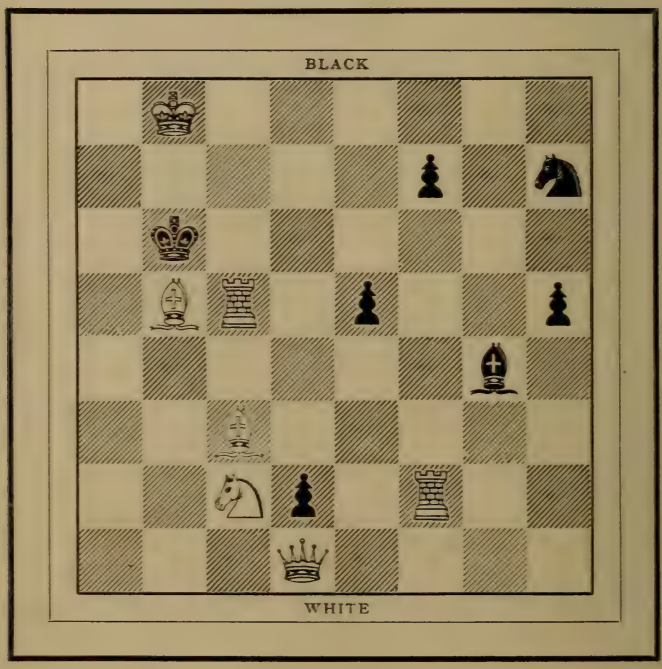
B. G. Laws in B. C. M.

No. 170.

Fourth Best in Tenth Tourney, Manchester Weekly Times, 1900.

"A Bid for Fortune."

Judges: F. R. Gittins, E. Holt.



White to mate in three moves.

No. 170.

SOLUTION:

1. Rf5, B×Q; 2. B×P, any;
3. Bc7 mate.
B×R; 2. R×P, any;
3. Qg1 mate.
Kt f6; 2. Rc6+, K×B;
3. Kt d4 mate.
K×R; 2. R×P+, Kd6;
3. Q×P mate.

"Words cannot do justice to this conception! The theme is profound and difficult accordingly to see through. But it is the masterful key to the **entire situation** which evokes enthusiasm. After 1. Rf5, when the Bishop is decoyed into capturing the Queen, and only then, comes a masterstroke. Again, when 1 . . . B×R, still another distinct idea reveals itself, showing the original clever placing of the Rook. But after 1 . . . Kt f6, 2. Rc6+ is found, one becomes speechless. Every move on the board is a try. Worthy a first prize in any tourney."

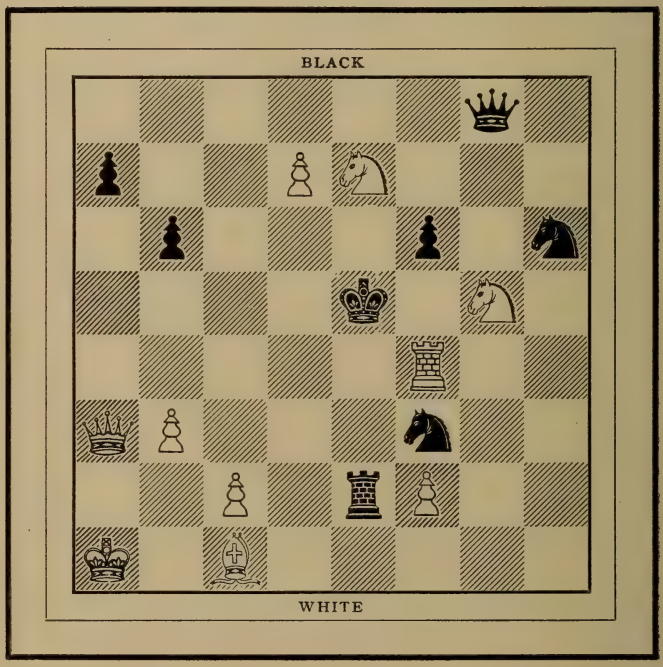
H. W. Barry.

No. 171.

Third Prize, Leisure Hour, First Tourney, 1900.

"The Pearl."

Judge: E. B. Schwann.



White to mate in two moves.

No. 171.

SOLUTION:

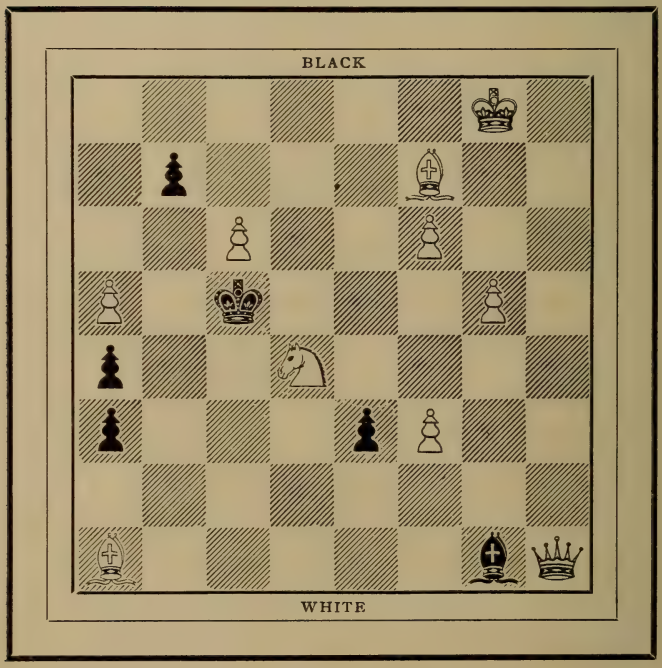
1. Rd4,	K×R;	2. Bb2 mate.
	Kt×R;	2. Pf4 mate.
	Kt f7;	2. Rd5 mate.
	Kt f5;	2. Kt c6 mate.
	Qe6;	2. Kt×Kt mate.
	threat;	2. Qd6 mate.

No. 172.

Honorable Mention in Leisure Hour, First Tourney, 1900.

"Asphodel."

Judge: E. B. Schwann.



White to mate in three moves.

No. 172.

SOLUTION:

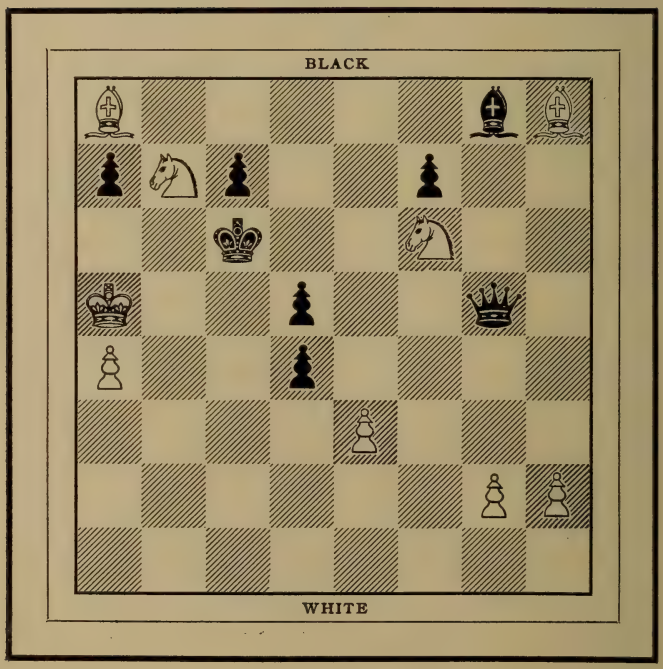
1. Qh7, Kd6;	2. Ba2, Ke5;
	3. Qc7 mate.
	2. Ba2, else;
	3. Qe7 mate.
Kb4;	2. Qf5, Pa2;
	3. Kt c2 mate.
P×P;	2. Qd3, Kd6;
	3. Kt e6 mate.
	2. Qd3, Kb4;
	3. Qc3 mate.
	2. Qd3, else;
	3. Q×RP mate.
threat;	2. Qc2+, Kd6;
	3. Kt b5 mate.
	2. Qc2+, Kb4;
	3. Qc3 mate.

No. 173.

First Prize, British Chess Magazine, 1900.

"By Indirections Find Directions Out."

Judge: C. E. Ranken.



White to play and win.

No. 173.

SOLUTION:

1. Pe4, Qd2+ (if P×P dis. +, then 2. Kt c5 dis. +, and wins the Q); 2. Ka6, Qe2+ or (A) (if P×P, again Kt c5 dis. + wins the Queen); 3. K×P, P×P (best); 4. Bg7, Qa2 or d1 (if Qf1; then still Bf8); 5. Bf8, Q×P+; 6. Kt a5+, Kb5; 7. Bc6+, K×Kt; 8. B×Q, and wins.

(A). 2 . . . Qd3+; 3. K×P, P×P (best); 4. Kt×P (White cannot win here by 4. Bg7, as in the mainplay, because of Black's replies Qa3 or Qb1; but now, whatever Black does, he must lose his Queen or be mated).

"This problem is of a different calibre to those hitherto noticed. It is very difficult, very cleverly conceived, and, as far as we can see, contains no flaw in the solution, for the dual one proposed by 1. P×P has at least not been demonstrated. Its only drawback is the unnatural position, but that, we think, is in this instance more than compensated by its other merits."

Judge's Report.

No. 173a.

Competitor, British Chess Magazine, 1900.

"The Artful Dodger."

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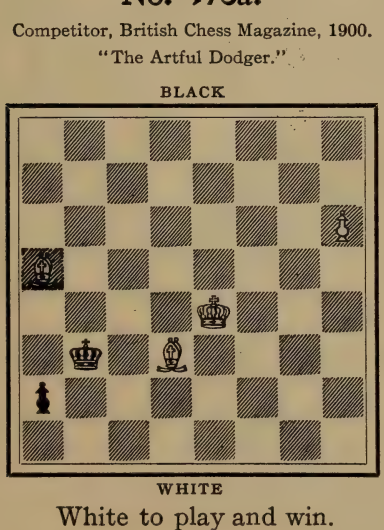


WHITE

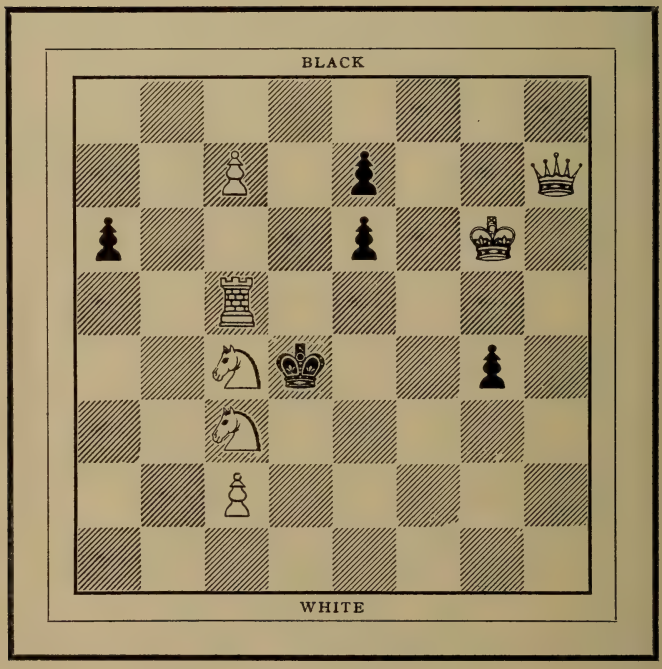
White to play and win.

"The only difficulty in the "Artful Dodger" is the making of a Queen at White's third move, because if a Queen is made, Black draws by 3 . . . Kd2."

Judge's Report.

No. 174.

1514, British Chess Magazine, June, 1900.



White to mate in three moves.

No. 173a.

SOLUTION:

1. Bc3, K×B ;
2. Ph7, Pa1 (Q);
3. Ph8 (B), K any;
4. B×Q and wins.

No. 174.

SOLUTION:

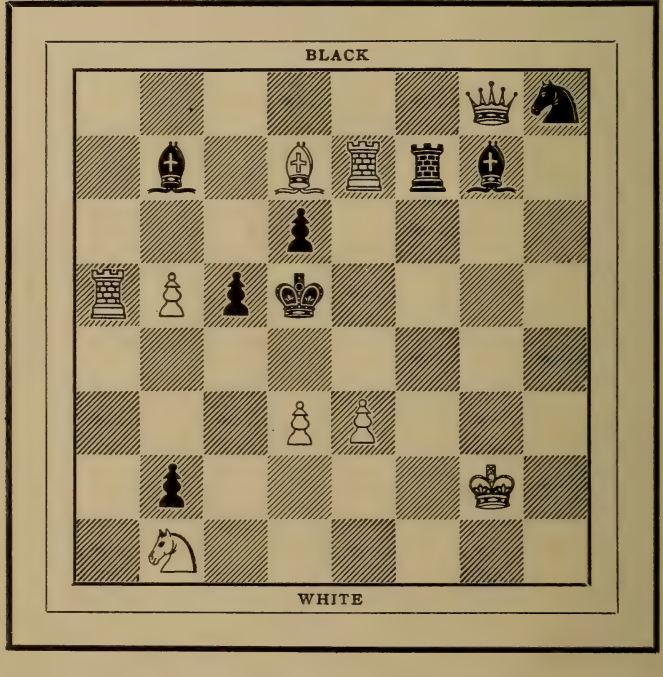
1. Qh1, K×R;		2. Qc6+, K×Q;
		3. Pc8 (Q) mate.
		2. Qc6+, Kb4;
		3. Kt a2 mate.
		2. Qc6+, Kd4;
		3. Kt e2 mate.
	K×Kt;	2. Qc1, Kb4;
		3. Qa3 mate.
		2. Qc1, Kd4;
		3. Qe3 mate.
	Pa5;	2. Kt a4, Pg3;
		3. Qh4 mate.
		2. Kt a4, Pe5;
		3. Qd5 mate.
	Pe5;	2. Qd5+, K×Kt;
		3. Qd2 mate.

"This has delighted some of our solvers, one pronouncing it the gem of the number. It is an entertaining position, and has an element of surprise in it. The block after 1 . . . Pa5 is curious. It is to be regretted the White Queen is posted so far away in apparent activity, but it can easily be understood with a Pawn on the eve of promotion and a fully endowed Queen in the field, counting the other force, with Black without impressive assistance, cooks were troublesome to contend with."

B. G. Laws in B. C. M.

No. 175.

Second Honorable Mention, Seventh Tourney, Otago Witness, 1900.



White to mate in two moves.

No. 175.

SOLUTION:

1. Kh1, Bf6;	2. Qg2 mate.
Be5;	2. Be6 mate.
Bd4;	2. Pe4 mate.
KB else;	2. Kt c3 mate.
Ba8;	2. Q×B mate.
QB else;	2. Bc6 mate.
Pc4;	2. Pb6 mate.
Kt g6;	2. Q×R mate.

A highly ingenious Bristol. The defences to 1. Kh3 and 1. Kg1, and the mates when Black's King's Bishop moves, more than compensate for the less artistic construction on the Queen's side of the diagram.

No. 176.

Competitor in Otago Witness, Seventh Tourney, 1900.

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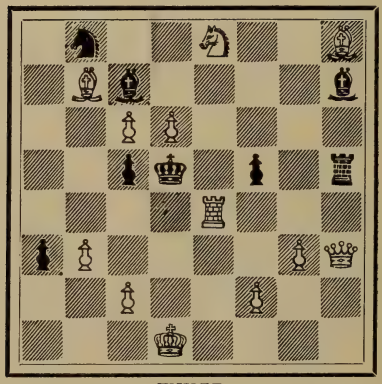

WHITE

White to mate in two moves.

No. 177.

Competitor in Otago Witness, Seventh Tourney, 1900.

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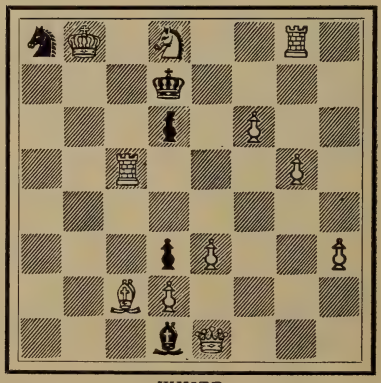


WHITE

White to mate in two moves.

No. 176.

SOLUTION:

1. Ba1,	K×R;	2. Qh1 mate.
	P×R;	2. Pc4 mate.
	Pf4;	2. Qe6 mate.
	Kt d7;	2. P×Kt mate.
	B×P;	2. Kt f6 mate.
	R×Q;	2. Re5 mate.

No. 177.

SOLUTION:

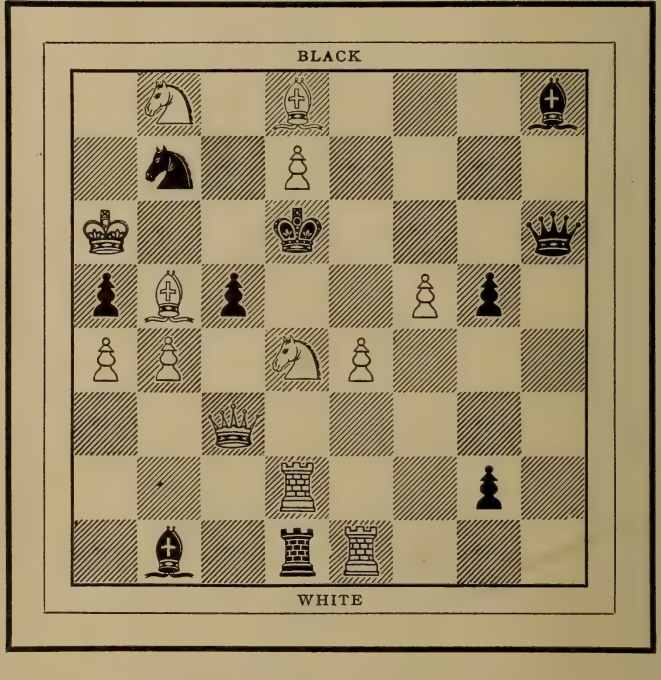
1. Qe2,	B×Q;	2. Ba4 mate.
	B×B;	2. Qg4 mate.
	P×Q;	2. Bf5 mate.
	P×B;	2. Qb5 mate.
	P×R;	2. Q×P mate.
	Pd5;	2. R×P mate.
	Kt any;	2. Rc7 mate.

No. 178.

Honorable Mention, Sixth Tourney, Sydney Morning Herald, 1900-01.

"Unto This Last."

Judge: J. J. Glynn.



White to mate in two moves.

No. 178.

SOLUTION:

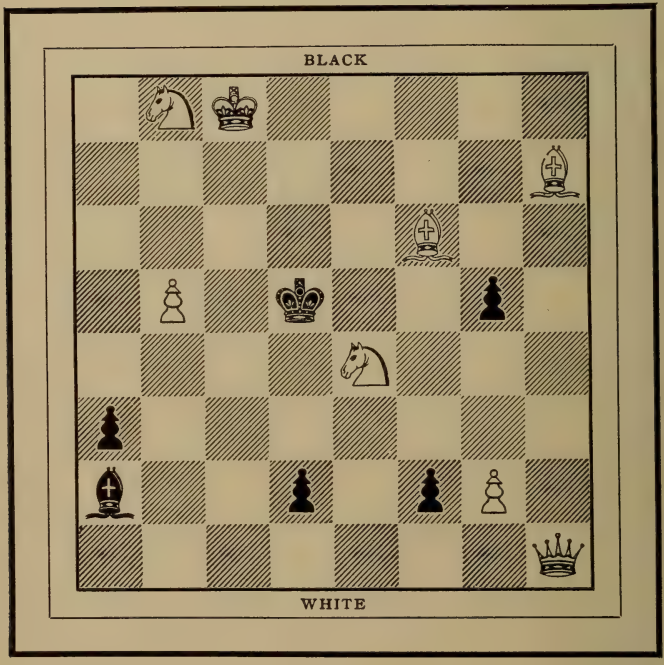
1. Bf1, P×B+; 2. Kt b5 mate.
Ke5+; 2. Kt e6 mate.
Kt×B; 2. Qc5 mate.
B×Kt; 2. Qg3 mate.
P×Kt; 2. Qc7 mate.

No. 179.

First Prize, Brighton Society, Eleventh Tourney, 1900-01.

"Where Roses Rain in Perfumed Showers."

Judges: G. Hume, B. G. Laws.



White to mate in three moves.

No. 179.

SOLUTION:

1. Kt a6,	Kc4;	2. Qf1+, Kb3;	3. KKt c5 mate.
		2. Qf1+, Kd5;	3. Kt c7 mate.
	Ke6;	2. Qh5, Kd5;	3. Qf7 mate.
		2. Qh5, else;	3. Kt c7 mate.
	Bb3;	2. Pg4, Kc4;	3. Kt d6 mate.
		2. Pg4, Ke6;	3. Bg8 mate.
		2. Pg4, else;	3. Bg8 mate.
	Bb1;	2. Q×B, any;	3. B or Q mate.
	Pg4;	2. Qh5+, Kc4;	3. Kt×P mate.
	Pd1;	2. Q×P+, Ke6;	3. Qd7 mate.
	Pf1;	2. Q×P, Ke6;	3. Bg8 mate.
		2. Q×P, else;	3. Kt c7 mate.

"Theoretically this problem has not a good key-move, but practically it is not so easy as one might expect from the nature of the key. The Knight is out of play, but so is the Queen, and one vacillates between the two. Then several of the second moves are by no means obvious, so that it is not impossible to try the right move and pass on to something else. Throughout White works with a gentle hand, and the beautiful and economical mates are numerous. It came as a surprise to find it was a 'block.'"

G. Hume.

"A beautiful conception carried out with artistic ability. The key move is fairly easy since it is seen that the Kt at b8 can be of no use there; of course there is temptation offered to place it on one of the other available squares, but its sphere of influence is easily demonstrated at a6. There are practically five variations, though in the case of 1 . . . Ke6 or 1 . . . Pg4, and 1 . . . Kc4 or 1 . . . Pf1 there are sub-variations which have a rich effect; every line of play leads to something pretty and the economy is first class though it seems an unfortunate feature that the Kt at a6 so often unnecessarily guards c5. There are third move duals, but these one can afford to pass by seeing the scope of the design bringing in as it does three quiet second moves. Altogether it is a masterpiece and well deserves distinction."

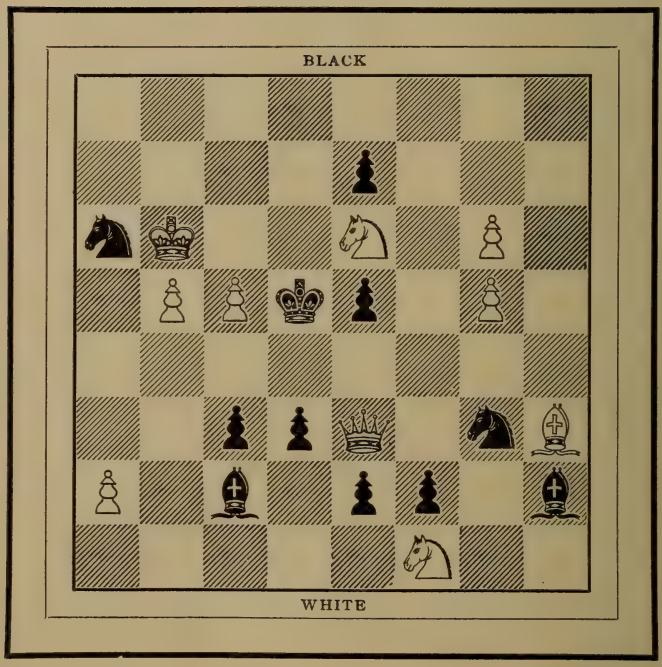
B. G. Laws.

No. 180.

Third Prize, Brighton Society, Eleventh Tourney, 1900-01

"The Garden of Swords."

Judges: G. Hume, B. G. Laws.



White to mate in three moves.

No. 180.

SOLUTION:

1. Ka5, Kc4;	2. Qe4, Kt×Q;	3. Kt e3 mate.
Kt e4;	2. Q×P+, B×Q;	3. Kt e3 mate.
Kt f5;	2. Qe4+, K×Q;	3. Bg2 mate.
KKt else;	2. Bg2+, K×Kt;	3. Qh3 mate.
	2. Bg2+, else;	3. Qe4 mate.
Kt×P;	2. Q×Kt+, Ke4;	3. Qc6 mate.
Kt c7;	2. Kt×Kt+, Kc4;	3. Be6 mate.
Kt b4;	2. K×Kt, Pe4;	3. Qd4 mate.
	2. K×Kt, else;	3. Kt c7 mate.
threat;	2. Kt f4+, any;	3. Be6 mate.

"A subtle, deeply-laid stratagem, rich in Queen sacrifices and beautiful mates. There are blemishes—a dual, two short mates, and an inartistic exterior—but somehow these seem to shrink smaller and smaller each time the beautiful variations are examined. The key-move is very difficult. Obviously a threat problem, one looks for a strong key, whereas the right move at first sight appears to lead to nothing."

G. Hume.

"This is a position which as first does not appear particularly attractive. The key is really easy for the reason that when the Black King saunters to c4 it is patent that he cannot be allowed to reach the Knight's file. Although this is so the key cannot be said to be a bad one and is doubtless the best that the position admits of and probably the best that can be conceived. The play, which involves the sacrifices of the Queen, is nice but of an order which is not unusual and on that account must not be thought too much of, but it must be borne in mind it is not a case of one sacrifice of the Queen, but a plurality of such sacrifices. There are two points which one may easily overlook which will tend to advance the problem in esteem, that is after 1 . . . Kt×P and 1 . . . Kt×Kt the resulting mates are pure and economical. The dual is of passing moment and the position cannot be said to suffer from the blemish since 1 . . . Kt b8 is virtually no defence to the threat. It is a pity the board is so dotted with Pawns, but this is not a serious matter as it only takes a little away from elegance in the setting."

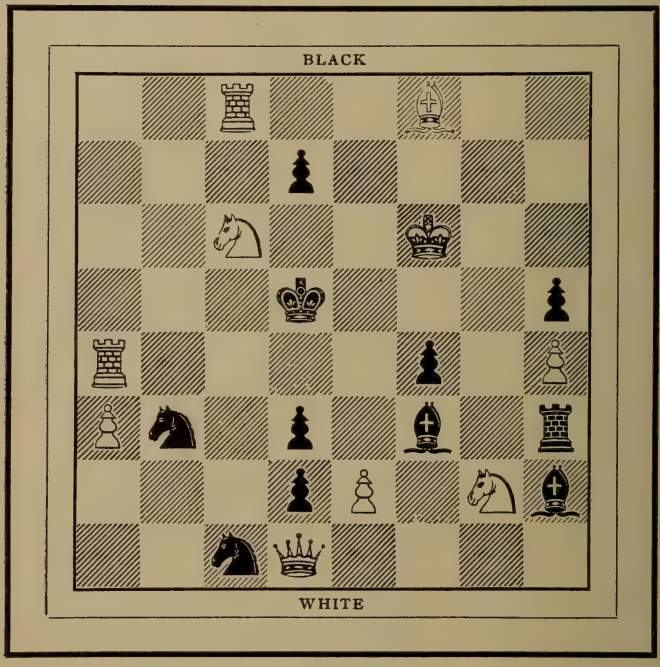
B. G. Laws.

No. 181.

Honorable Mention, Brighton Society, Eleventh Tourney, 1900-01.

"The Breaking of the Seal."

Judges: G. Hume, B. G. Laws.



White to mate in two moves.

No. 181.

SOLUTION:

1. Pe3,	B×Q;	2. Pe4 mate.
	B×Kt;	2. Q×RP mate.
	Be4;	2. Kt b4 mate.
	P×Kt;	2. Rd8 mate.
	Pd6;	2. Kt e7 mate.
	Rg3;	2. Kt×P mate.
	Bg3;	2. Q×B mate.
	KKt any;	2. Q×Kt mate.
	QKt any;	2. Rd4 mate.

"A splendidly-varied block position, the variety of mates being well maintained all round the Black King's domicile. The key-move, though good in its way, is not quite of the highest class inasmuch as it is of what may be described as the 'after-thought' type, as distinguished from those inherent to a problem's idea, and the Queen is annoyingly inoperative in all those mates she does not actually give. Nevertheless, the mates are well brought about, and for variety and interest the problem stands well."

G. Hume.

"The great drawback in this position is the confined position of the White Queen. Previous to the key move being made it appears to be present to mate only at b3 (takes Knight) and to stop the advance of the Queen's Pawn. This circumstance immediately it is noticed encourages the movement of the K. P. and renders the key-move anything but obscure. The variations are generally good and altogether the problem is pleasant. It is curious that the Pawn at a3 is necessary."

B. G. Laws.

No. 182.

Competitor in Eleventh Tourney of Brighton Society, 1900-01.

"Kings' By-ways."

Judges: G. Hume, B. G. Laws.

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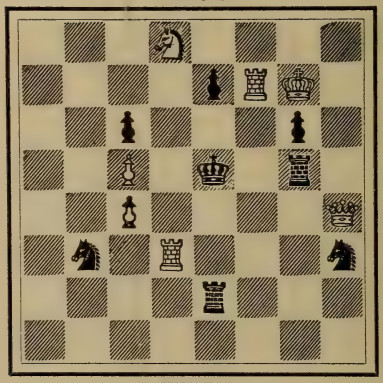

WHITE

White to mate in two moves.

No. 183.

From the unfinished Tourney of Montreal Witness, 1899-1900.

"Short and Sweet."

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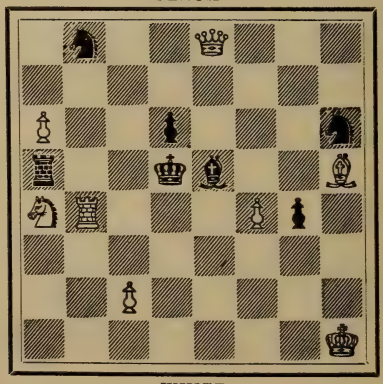


WHITE

White to mate in two moves.

No. 182.

SOLUTION:

1. Kg8, Re4;	2. Qh8 mate.
Re3;	2. R×R mate.
Re1;	2. Q×R mate.
Rf5;	2. R×P mate.
KR else;	2. Q×P mate.
KKt any;	2. Qf4 mate.
QKt any;	2. Qd4 mate.
Pe6;	2. Kt×P mate.

"A delicately-framed block problem. The central idea is not new, but it is well set, and formed into a decidedly pleasing problem."

G. Hume.

"A neatly arranged position, but it is a little modest in its pretensions. The key is clever, there are only one or two mates of interest, the chief one being after 1 . . . Re4, which defence, combined with 1 . . . Rf5, defines the opening."

B. G. Laws.

No. 183.

SOLUTION:

1. Pf5, Bd4;	2. Pc4 mate.
B else;	2. Qe4 mate.
Kt d7;	2. Qa8 mate.
Kt c6;	2. Qe6 mate.
Rc5;	2. Kt b6 mate.
R×Kt;	2. Qb5 mate.
KKt any;	2. Bf7 mate.
Pg3;	2. Bf3 mate.

"There is a try 1. Bg6 that caught many solvers. It is really a neat, clean rendering of old ideas, but not otherwise an mpressive problem. This, I recall, was the general opinion among the Witness solvers."

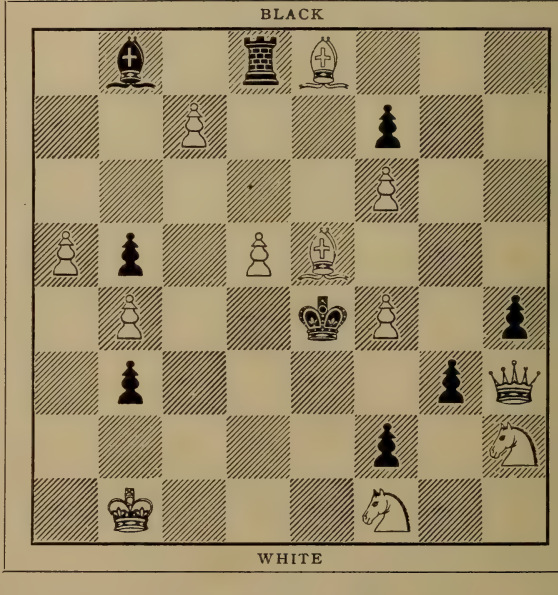
H. W. Barry, February 17, 1904.

No. 184.

First Prize, Colonial Section, Leisure Hour, Second Tourney, 1901.

"The Wanderer."

Judges: S. J. Stevens, F. W. Andrew.



White to mate in three moves.

No. 184.

SOLUTION:

1. Qg4, K×P; 2. B×BP+, Kc6;
3. P×R (Kt) mate
2. B×BP+, Ke4;
3. Qg6 mate.

Kd3; 2. Qf3+, Kc4;
3. Qe4 mate.

R×P; 2. Qg6+, P×Q;
3. B×P mate.

P×Kt; 2. Qg2+, Kd3;
3. B×Kt P mate.
2. Qg2+, Kf5;
3. Kt e3 mate.

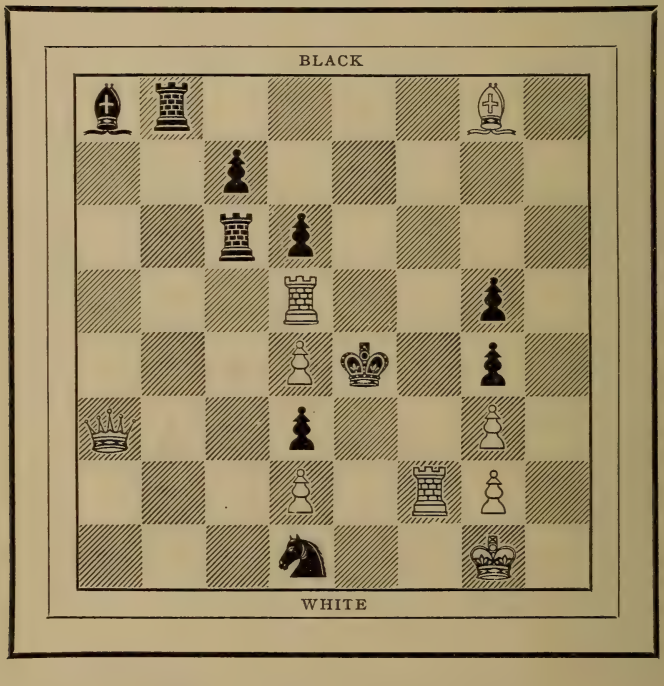
threat; 2. Qf3+, Kf5;
3. Qd3 mate.

No. 185.

Second Prize, Ninth Tourney, Nuova Rivista degli Scacchi, 1901.

"Festina Lente."

Judges: The Competitors.



White to mate in three moves.

No. 185.

SOLUTION:

1. Qb3, R×Q; 2. Rf7, K×R;
3. Rf4 mate.
2. Rf7, else;
3. Re7 mate.

Rc4; 2. Q×P+, K×Q;
3. Bh7 mate.

R×B; 2. R×Kt P, R×R;
3. Rf4 mate.
2. R×Kt P, Rf8;
3. Qd5 mate.

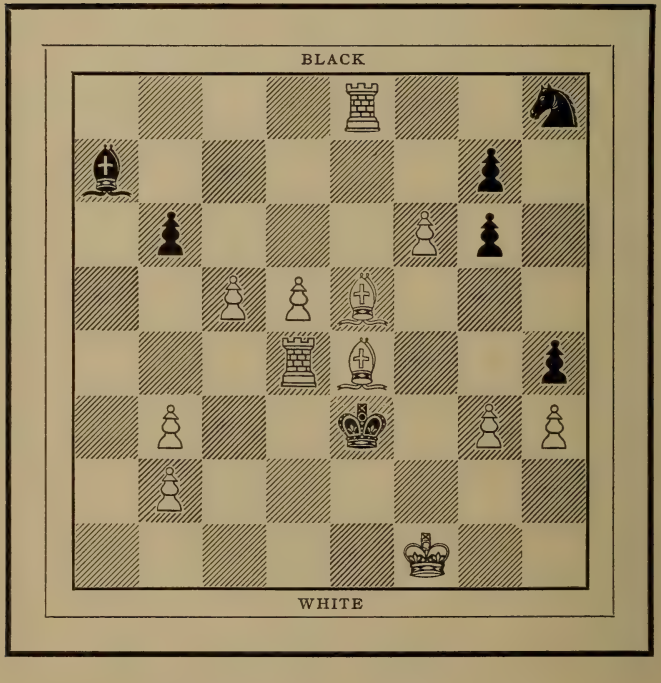
Kt e3; 2. Bh7+, Kt f5;
3. B×Kt mate.

No. 186.

First Prize, Wiener Schachzeitung, 1901.

"Multum in Parvo."

Judges: H. Fähndrich, A. Kauders, C. Schlechter.



White to mate in three moves.

No. 186.

SOLUTION:

1. Pc6, Bb8; 2. Bc7, K×R;
3. B×QKt P mate.
Pb5; 2. Bb8, K×R;
3. B×B mate.
P×Kt P; 2. B×RP, K×R;
3. Bf2 mate.
P×BP; 2. B×P, P×P;
3. Bg2 or h1 mate.
Pg5; 2. Bf5, Kf3;
3. Rd3 mate.
Kt f7; 2. B×P, Kt×B;
3. Rd3 mate.

"There are few three-movers with so startling a solution. From that side which seems the most safely guarded comes the invasion. The threat machinery works with logical precision. This gem ranks among the finest and most spirited which the literature of three-movers has published."

Judges' Criticism.

"Had the remark been made that it is the finest three-er of modern times without a White Queen, we should have been disposed to concur. Beyond doubt a fine problem. The variety is considerable, but it is of a recurrent order, and therefore not so interesting as the variety which consists of blends of strategic manœuvres. It is to be noticed the key move was probably an afterthought, and the pawn at c6 was clapped on solely for the purpose of making the key, because it does not show any usefulness afterwards. The mate after 1 . . . Kt f7; 2. B×P, Kt×B was a happy inspiration."

B. G. Laws in B. C. M.

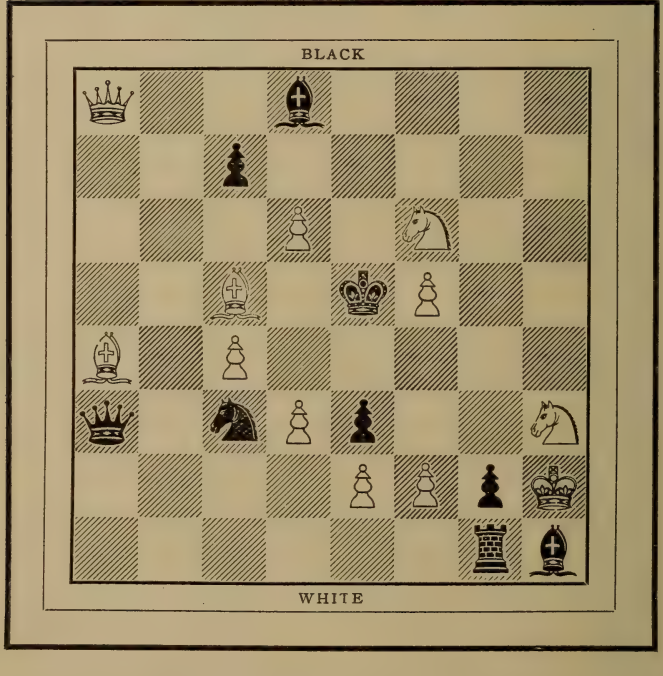
As Mr. Mackenzie has pointed out, however, the QBP, apart from making the opening move, prevents a cook in two moves by 1. Rc8.

No. 187.

Third Honorable Mention, Second Tourney, Tidskrift for Schack, 1901.

"Fedora."

Judges: J. Jespersen, R. Sahlberg, F. W. Blehr.



White to mate in three moves.

"The problem is excellently elaborated with uncommonly many pure and economical mates. The main play is quite good, with a quiet second move which however is easily seen."

Judges' Report.

In connection with this beautiful three-er, bristling with pure mates, it is interesting to reproduce the problem which contains the record number of model mates, together with the following remarks by Mr. G. Heathcote from Norwich Mercury, June 29, 1904:

No. 187a.

Dr. E. Mazel.

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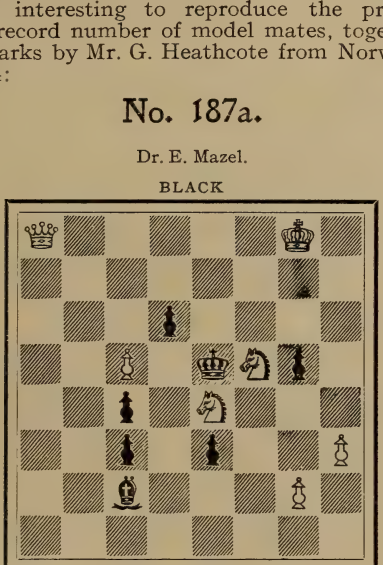


WHITE

White to mate in three moves.

1. Qb8.

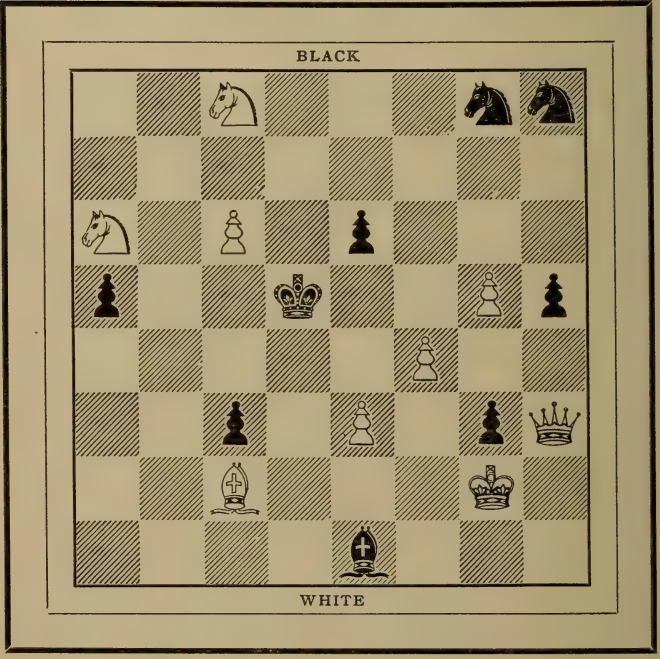
"The point raised regarding the number of 'model' mates in Dr. Mazel's three-mover is an interesting one, and I very much regret that I have not at hand a recent letter of Mr. A. F. Mackenzie in which he dealt most ably and exhaustively with the difficult question how far apparently similar mates occuring in the same problem are to be distinguished. I feel, however, that it would be unfair to quote Mr. Mackenzie's opinion without giving his 'ipsissima verba,' and this I am at present unable to do. It must, therefore, be understood that the following remarks are made on my responsibility alone, though I believe that, in the main, they embody the views expressed in Mr. Mackenzie's letter. Mates occurring in the same problem are to be distinguished:—

1. If the Black King occupies a different square.
2. If the mating piece stands on a different square.
3. If the mate is administered by a different piece.

No. 188.

Honorable Mention, Eighth Tourney, Otago Witness, 1901.

"Lesath."



White to mate in three moves.

4. If there is a change in the position of any Black piece in the King's field.

5. If there is any change in the guard.

Judged by this standard, it is clear that Dr. Mazel's claim that his problem contains eleven model mates is justified; indeed the only point in doubt is whether he might not have claimed thirteen, seeing that in the following variations: 1 . . . K×KKt, 2. QKt g3+, Kf4 or e5, 3. Q×P mate; or 1 . . . K×QKt, 2. KKt g3+, Kf4 or e5, 3. Q×P mate, it might be contended that a change in the guard has taken place, which entitles the ensuing mates to rank separately. I am certainly not acquainted with any other three-mover which contains so many model mates as this one. At the same time, since all the mates (except that with the pawn after 1 . . . B×Kt) are brought about by a combination of the moves Q×P and Kt g3, the problem does not in fact, possess so much **genuine variety** as many others I could name by the same distinguished author."

No. 187.

SOLUTION:

1. Be8,	Q×Q;	2. Bg6, K×Kt;	3. Bd4 mate.
		2. Bg6, B×Kt;	3. Pf4 mate.
		2. Bg6, else;	3. QKt mate.
	K×Kt;	2. Bd4+, K×P;	3. Qc8 mate.
	B×Kt;	2. Pf4+, K×P;	3. Qc8 mate.
	K×P;	2. Qc8+, K×Kt;	3. Bd4 mate.
		2. Qc8+, Ke5;	3. Kt g4 mate.
	Q×B;	2. Kt g4+, K×QP;	3. Q×B mate.
		2. Kt g4+, Kd4;	3. P×P mate.
	threat;	2. Kt g4+, K×P;	3. Qc8 mate.

No. 188.

SOLUTION:

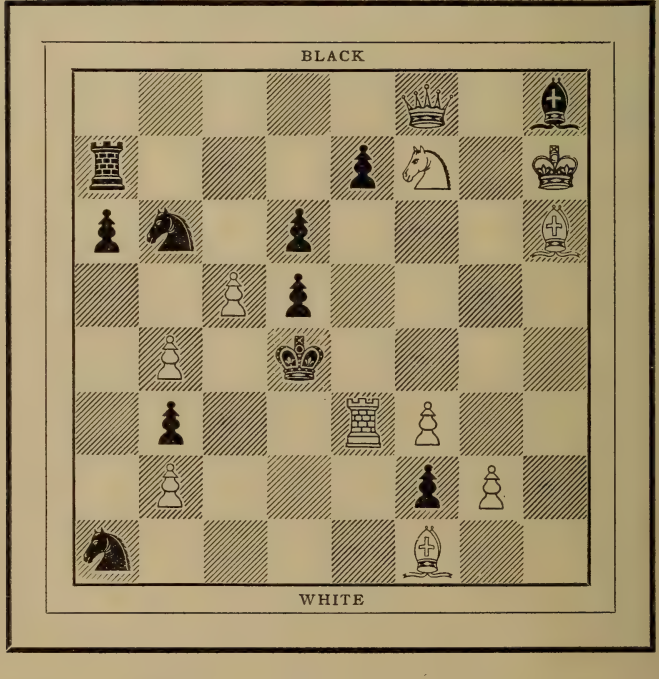
1. Kh1,	Kt f7;	2. Q×P+, K×Q;	3. Kt c7 mate.
	Kc4;	2. Qf1+, Kd5;	3. Qb5 mate.
	Pe5;	2. Qd7+, Kc4;	3. Qd3 mate.
	Pg2+;	2. Q×P+, Kc4;	3. Kt d6 mate.

Another Bristol problem, but the key is more apparent than in Mr. Mackenzie's Honorable Mention of the year previous (No. 175). The two mates by the White Knights supplement one another very artistically, as do also the two longish sweeps of the Queen.

No. 189.

Honorable Mention, Eighth Tourney, Otago Witness, 1901.

"Duplicity."



White to mate in three moves.

No. 189.

SOLUTION:

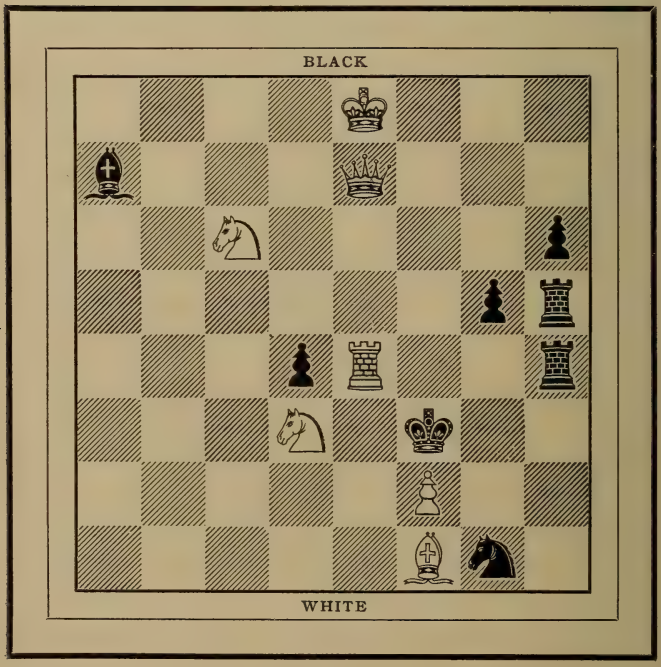
1. Qa8, Kt×Q;	2. Re2, Kc4;
	3. Re4 mate.
	2. Re2, Kd3;
	3. Rd2 mate.
R×Q;	2. Kt g5, any;
	3. Kt e6 mate.
Rb7;	2. Q×P, any;
	3. Rd3 mate.
else;	2. Re4+, P×R;
	3. Q×P mate.

No. 190.

Honorable Mention in Colonial Section of Second Tourney of Leisure Hour, 1901.

"The Unknown."

Judges: S. J. Stevens, F. W. Andrew.



White to mate in two moves.

No. 190.

SOLUTION:

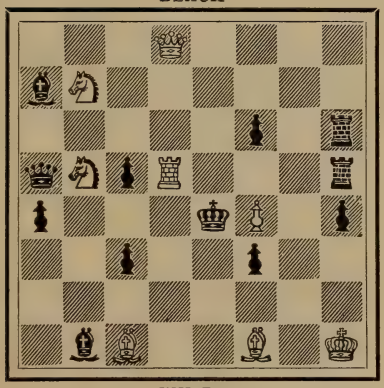
1. Qb7, K×R;	2. Kt e7 mate.
Pg4;	2. Rf4 mate.
Bb8;	2. Kt×P mate.
Re4+;	2. Kt e5 mate.

A somewhat startling case of unconscious imitation is J. Fridlizius' 3rd Honorable Mention 2-er, in Scandinavian Chess Association, 1902-3, herewith reproduced.

No. 190a.

J. Fridlizius.

BLACK



WHITE

White to mate in two moves.

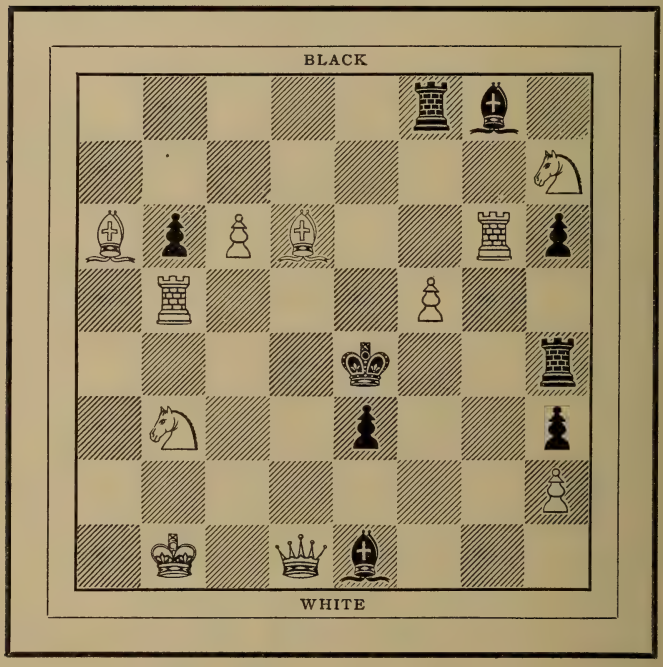
1. Qa8.

No. 191.

Honorable Mention in Colonial Section of Second Tourney of Leisure Hour, 1901.

"The Coquette."

Judges: S. J. Stevens, F. W. Andrew.



White to mate in two moves.

No. 191.

SOLUTION:

1. Rd5,	B×R;	2. Bd3 mate.
	Rf7;	2. Re6 mate.
	R×P;	2. Rd4 mate.
	QR else;	2. Kt f6 mate.
	KB any;	2. Qh1 mate.
	Rf4;	2. Re5 mate.
	KR else;	2. Rg4 mate.
	Pb5;	2. Kt c5 mate.
	Pe2;	2. Qd3 mate.
	Ph5;	2. Kt g5 mate.

"A very good problem of its kind, though not in Mackenzie's best style. The key is the weakest point in the position. The K. B. behind the R. at b5 makes it at once evident that it is this R. which has to start the fight; and the square it has to go to is easily seen, also. Variety is considerable and pretty, the best mate being after 1, . . . B×R. The play of the Black R. and B. at f8 and g8 is, though not new, always welcome. It is impossible in such a problem to get economy, but construction is good. There are few tries. The Pawn at h3 prevents a cook by 1. Qc2+. The Pawn at c6, which is only on the board to stop 1. Bb7+, is not pleasing, but it is the only way out of the difficulty."

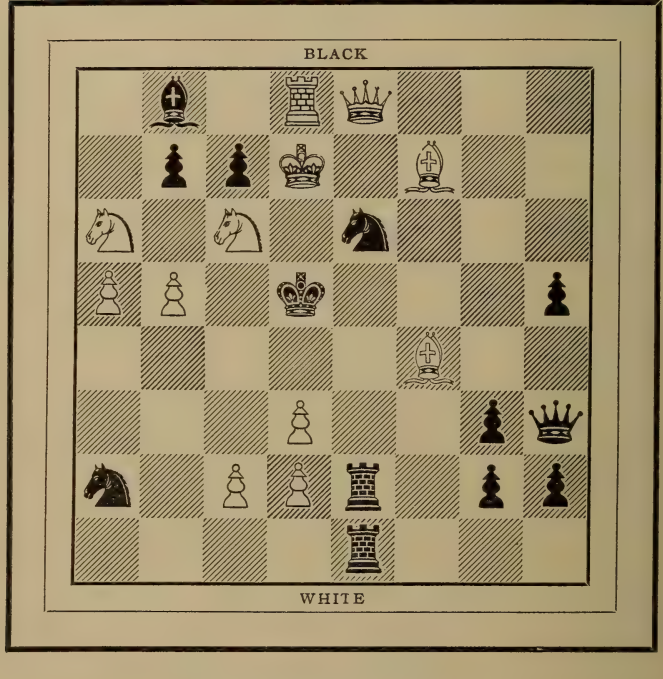
F. W. Wynne, (Jan. 25, 1904).

No. 192.

First Prize, Tenth Tourney, British Chess Magazine, 1901.

"The Wild Flower."

Judges: C. Planck, G. Hume.



Sui-mate in three moves.

No. 192.

SOLUTION:

1. Qh8, P×KKt;	2. Qd4+, K×Q;
	3. K×P+, Kt×R mate.
Qh4;	2. KKt b4+, Kt×Kt;
	3. Ke8+, Q×R mate.
P×QKt;	2. Pc4+, Kc5;
	3. Qf8+, Kt×Q mate.
Ba7;	2. Kt×P+, Kc5;
	3. Qf8+, Kt×Q mate.
R×P;	2. B×Kt+, R×B;
	3. Qe5+, R×Q mate.
threat;	2. B×Kt+, R×B;
	3. Kt e7+, R×Kt mate.

"A remarkably fine problem in almost all respects. Composers who have themselves tried to elaborate a three-move suimate in which the White King shall have two 'flights' and thus be mated on three different squares, will be the best able to fully appreciate the results arrived at in this problem. It is always a difficult thing to do, even when the black forces are limited to such as can be well kept under control—pawns and pinned pieces, and when the mates bear a certain family likeness. Here it is accomplished with a comparatively large free force, and the mates, while employing the same pieces, are widely different. The mere fact of its accomplishment would arouse our admiration though not, of course, necessarily accompanied by high scaling on other grounds. Fortunately, however, the problem will bear scrutiny on most points. The key-move, while not specially difficult to find, is decidedly good. It vacates one square in the White King's field, and seeing that this is the King to be mated, that is artistically equivalent to giving a flight-square in a direct mate. Moreover, as it happens, in this case it constitutes an actual flight-square too. Four of the six mates are distinctly different, and in the fifth the guard on c7 has been ingeniously changed. That in the mainplay is quite pure, and follows an unexpected Queen-sacrifice. The others are all fairly clean. In none of them are all Black's pieces active, but that perhaps would be expecting too much in this class of problem. All White's pieces with the exception of the Q's B take an active part in the fray. There are no duals, and one possible short mate in the threat. The construction throughout is good and the pieces well poised. There are three doubled pawns, but such features become trifles when standing beside beauties such as run through the entire structure."

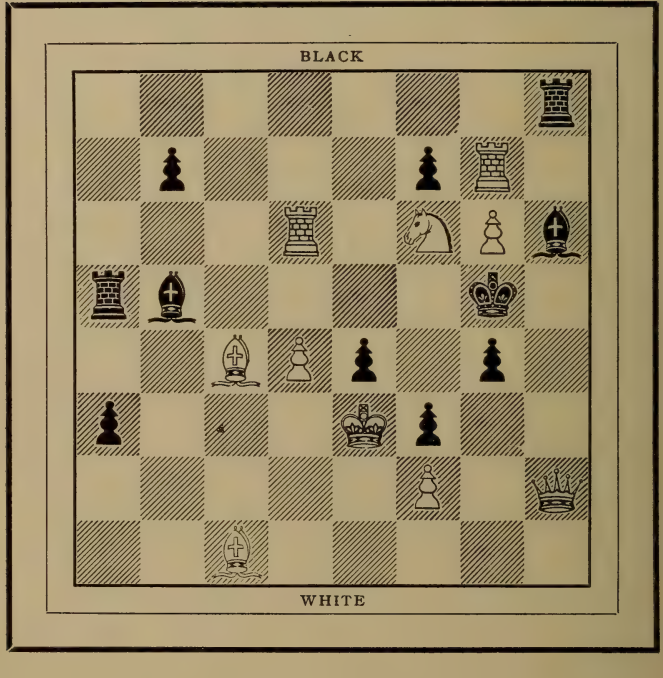
Judges' Report.

No. 193.

Second Prize, Tenth Tourney, British Chess Magazine, 1901.

"Into the Jaws of Death."

Judges: C. Planck, G. Hume.



Sui-mate in three moves.

No. 193.

SOLUTION:

1. Bd3, B×R; 2. K×P+, K×P;
3. Kd5+, B×B mate.

B×B; 2. Kt h7+, R×Kt;
3. Qh5+, K×Q mate.

Pg3; 2. Q×P+, Kf5;
3. Qf4+, B×Q mate.

Re8; 2. Kt h7+, Kf5+;
3. Qf4+, B×Q mate.

threat; 2. Kt×KP+, Kf5+;
3. Qf4+, B×Q mate.

"A very brilliant 'threat' problem. In the finest variation the White King takes, for a three mover, quite a long walk to get into the line of fire. And a beautiful mate it is when he gets there, quite pure and somewhat symmetrical. By contrast with this the other variations fall rather flat, though really not bad in their way. The other mates are all given by the Bishop, either by discovery or at close quarters, and this gives a slight impression of sameness. The White's Q. B. is only of use in the mainplay, a remark which also applies to the Black's Q. R. Most of the moves of the Black's K. R. open up a dual by 2. Kt h7+ or Kt×KP+, &c., but this is not very serious. The key-move is capitally conceived, and would be much more difficult without the motto* than with it. The latter is almost too appropriate and constitutes a misfortune."

Judges' Report.

*"I may say that when I gave this problem its motto I did not have in mind its bearing on the key move. It was suggested rather by the **modus operandi** of the mainplay."

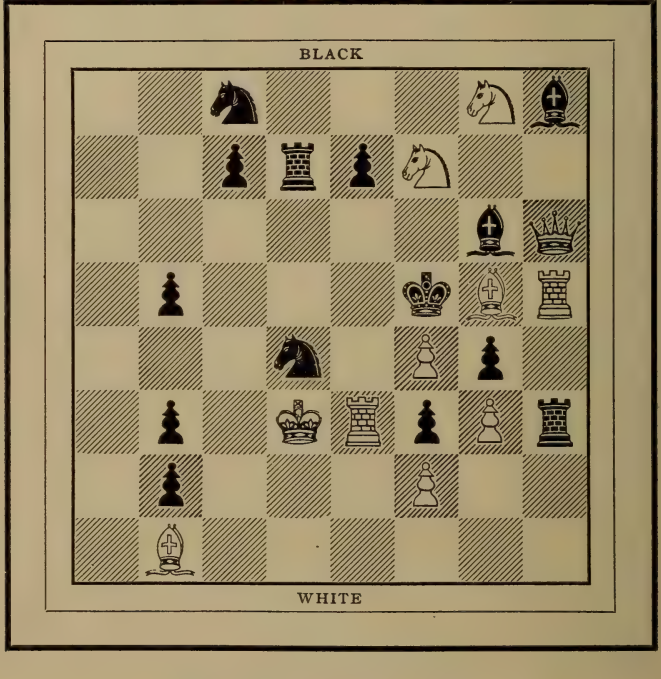
A. F. M.

No. 194.

Third Prize, Tenth Tourney, British Chess Magazine, 1901.

"Double Entente."

Judges: C. Planck, G. Hume.



Sui-mate in three moves.

No. 194.

SOLUTION:

1. Kt d8, R×R; 2. Re5+, B×R;
3. Kd2+, Kt c2 mate.
Kt d6; 2. Bf6+, B×R;
3. K×Kt+, Kt e4 mate.
Rd5; 2. Bh4+, B×R;
3. Qe6+, Kt×Q mate.

"This problem is based on a very beautiful idea, that of making the White King, by discovering check on two different sides, produce echoing mates of the Kt-discovers-R character. The echoing principle, while adding a peculiar beauty of its own, has the effect of rendering the mates all somewhat similar, the only other mate in the problem being also of the same class. But, as already stated elsewhere, to get a variety in the character of the mates when dealing with two flight-squares, is no easy matter. The problem has had to be built on the double threat plan, which is a pity, since at the outset it would be apparent that the double line of play could not be avoided as a dual continuation after certain defences; for instances, some of the moves of the black K. P. and Q. B. P., which are needed to keep the black R. from wandering. Though this dual does not seriously disfigure the problem, it robs the solution of that desirable crispness as it occurs after seven or eight of Black's moves. When Black plays suitably (1 . . . Bf6 or R×R for example), the echo mate in the threat is quite pure, as also is that of the mainplay. The one in the other branch of the threat is in no case nearer than one square doubly guarded. A short mate follows all the moves but one of the Q. B. The Black K. R. prevents a dual after 1 . . . Rd5 by 2. B×P or Bh4 dis.+; otherwise its presence does not appear of much value since the short mate comes into force if 1 . . . Bh7. It is a pity so many of the pieces on the King's side do not take an active part in the mates. On the other hand, the White B. behind the King does better work here than the one similarly posted in 'Into the Jaws of Death,' but less than the corresponding White R. in 'The Wild Flower,' which works, either as a block or otherwise, in every mate. The initial position is possible, assuming that one promotion has taken place. The key-move is from **en prise** to **en prise**, and is not difficult to find. It is early apparent that the R. will be discovered; the Knight can cover and one naturally clears the way; and to do this there is but one square to which it can artistically go. Altogether the problem carries its failings with a good grace, and leaves a big balance to its credit."

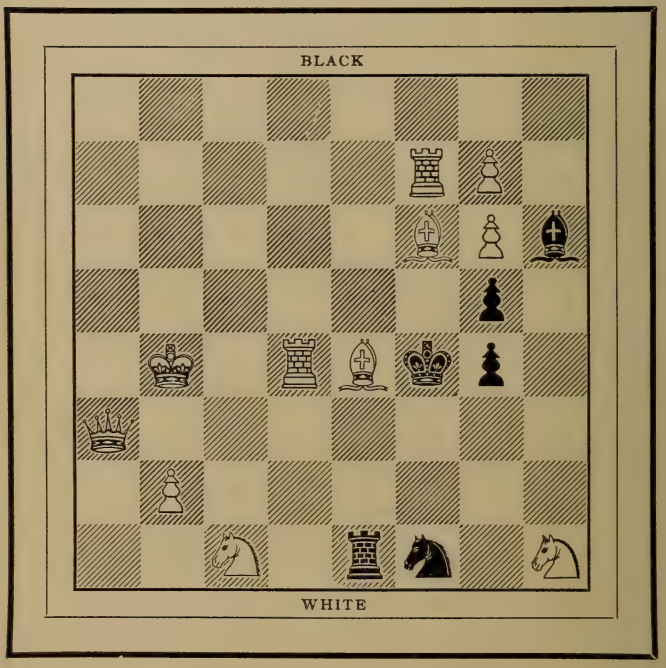
Judges' Report.

No. 195.

First Prize, Brighton Society, 1901.

"An Immortelle."

Judges: B. G. Laws, C. Planck.



White to mate in two moves.

No. 195.

SOLUTION:

1. Rc4,	Re3;	2. Bc3 mate.
	R×B;	2. Bd4 mate.
	R×Kt;	2. Bc2 mate.
	R else;	2. Kt e2 mate.
	Kt e3;	2. Kt d3 mate.
	Kt else;	2. Qg3 mate.
	B×P;	2. B×B mate.
	Pg3;	2. Qf3 mate.

"The conception of the unusual discovered checks by movements of the Bishops is distinctly original, and is worked out with skill. The key move is fair, and the after play most ingenious if not brilliant. On examining the construction it is evident the composer had many difficulties to contend against, and altogether he has succeeded in presenting a most acceptable two-mover."

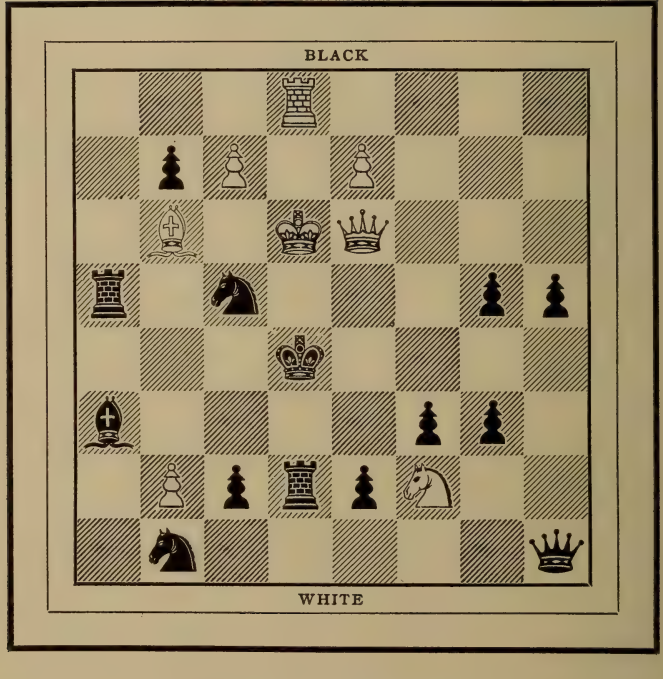
Judges' Report.

No. 196.

First Prize, ex æquo, Brighton Society, 1901.

"The Death Whistle."

Judges: B. G. Laws, C. Planck.



Sui-mate in two moves.

No. 196.

SOLUTION:

1. Kt g4,	Kd3;	2. Ke5+, Kt d7 mate.
	Pf2;	2. Qd5+, Q×Q mate.
	B×P;	2. Qc4+, K×Q mate.
	threat;	2. Qe4+, K×Q mate.

"An interesting sui-mate. There are but four second moves of White, but the variety is real and excellent. Particularly fine is the result after 1 . . . Kd3. The key is good, and there are alluring tries, particularly 1. Kt d1 and 1. Kt×Q. The whole idea has been manipulated with small White force (for sui-mate strategy), and though the board is well covered with Black men they are all useful. True, the Kt at b1 could be dispensed with, but the author was justified in giving it a commission, because it gives a mate in the threat: thus, 1 . . . Kt c3, 2. Qe4+, Kt×Q mate."

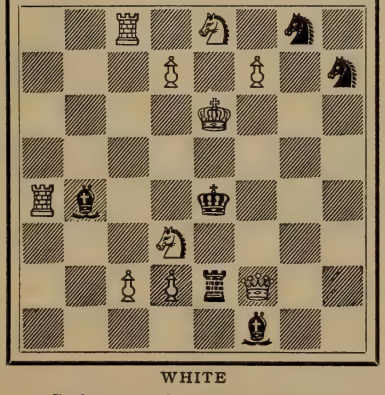
Judges' Report.

The annexed diagram of an old prize winner by Mr. Shinkman is appended as an illustration of the development of self-mate strategy. The two positions have points in common; but Mr. Mackenzie's shows many advances in construction, the flight square of the Black King being one of the more prominent.

No. 196a.

W. A. Shinkman.

BLACK



WHITE

Sui-mate in two moves.

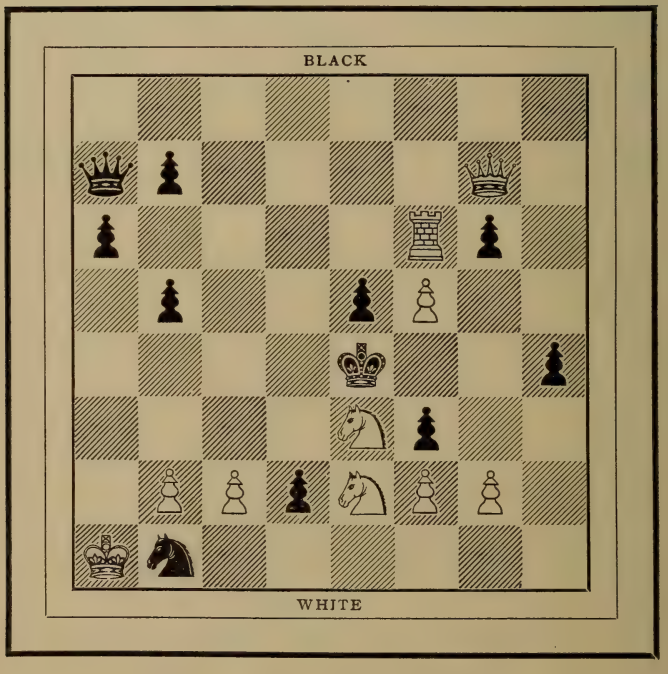
1. Kt e1.

No. 197.

First Prize, Birmingham Daily Post, 1901.

"Under the Flag of Victory."

Judge: T. H. Billington.



White to mate in three moves.

No. 197.

SOLUTION:

1. Qe7, P×Kt;	2. Rb6, Kd4;
	3. Qb4 mate.
	2. Rb6, Kf4;
	3. Q×RP mate.
P×Kt P;	2. P×P, Q×Kt;
	3. Q×Kt P mate.
	2. P×P, else;
	3. Rf4 mate.
Qc5;	2. Q×Kt P+, Q any;
	3. Q×Q mate.
P×BP;	2. R×P, P×P;
	3. Rf4 mate.
	2. R×P, else;
	3. R or Q mate.
else;	2. Q×KP+, K×Q;
	3. Re6 mate.

'A capital problem, with a fine main-play, the threat is interesting and the combination is a clever one. Two of the other variations are very fair, and at the same time difficult."

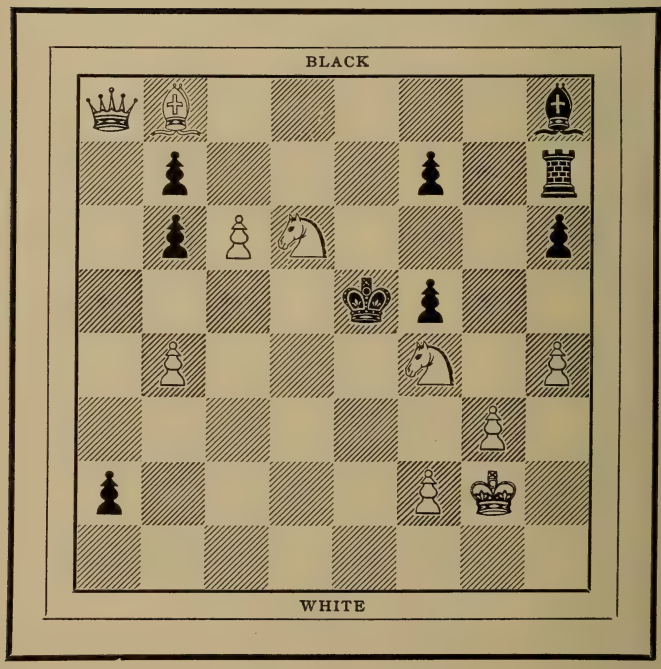
B. G. Laws in B. C. M.

No. 198.

Second Prize, Birmingham Daily Post, 1901.

"At the Nick of Time."

Judge: T. H. Billington.



White to mate in three moves.

No. 198.

SOLUTION:

1. Pb5, Kf6;	2. Kt e8+, Ke7;
	3. Bd6 mate.
Pf6;	2. Qa4, any;
	3. Kt f7 mate.
Rg7;	2. Kt e4+, K any;
	3. Qa4 mate.
else;	2. Qa3, Kf6;
	3. Kt e8 mate.
	2. Qa3, Pa1 (Q);
	3. Q×Q mate.
	2. Qa3, Kd4;
	3. Qe3 mate.

"The key here is not in such good form as the after play, which is charming in its variety. The quiet second moves are most commendable points. There is not much difference in the merits of this and the preceding problem, both are good."

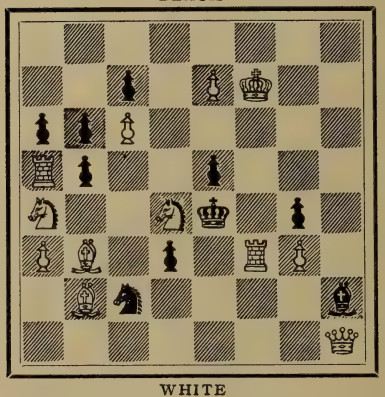
B. G. Laws in B. C. M.

No. 199.

Competitor in Birmingham Daily Post, 1901.

Judge: T. H. Billington.

BLACK



WHITE

White to mate in two moves.

No. 200.

Competitor in Birmingham Daily Post, 1901.

Judge: T. H. Billington.

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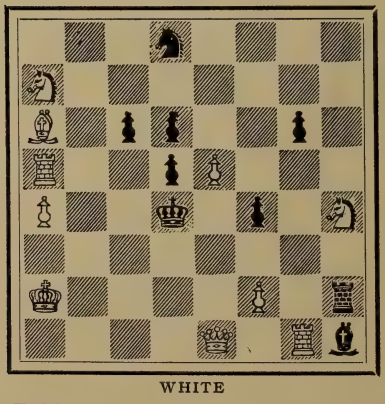


WHITE

White to mate in two moves.

No. 199.

SOLUTION:

1. Ba2,	Pd2;	2. Rb3 mate.
	Kt e3;	2. Rf4 mate.
	Kt×Kt;	2. Kt c3 mate.
	Kt else;	2. Qe1 mate.
	B any;	2. Qh8 mate.
	P×QR;	2. Kt c5 mate.
	P×QKt;	2. Bd5 mate.
	P×KKt;	2. Pe8 (Q) mate.
	P×KR;	2. Q×P mate.

No. 200.

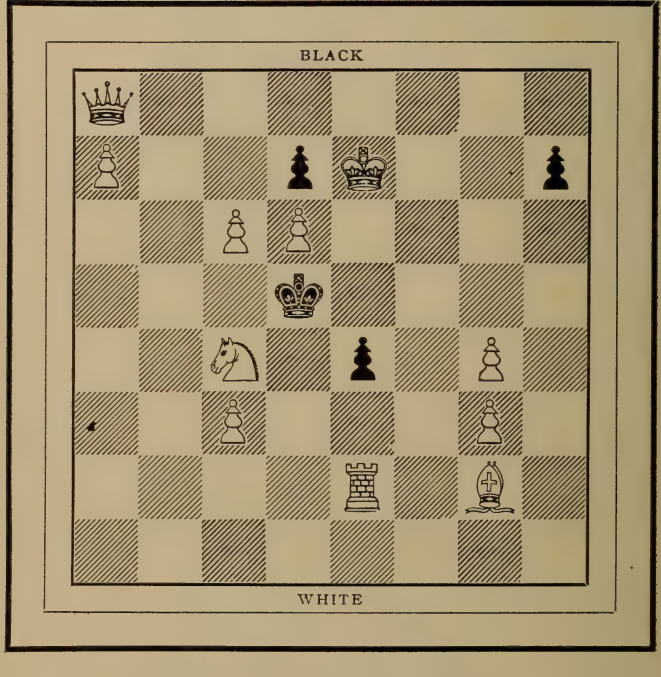
SOLUTION:

1. Bf1,	Pc5;	2. Kt b5 mate.
	Kt any;	2. Kt×P mate.
	Bg2;	2. Pf3 mate.
	Be4;	2. Qa1 mate.
	Rg2;	2. Kt f3 mate.
	R×P+;	2. B×R mate.
	P×P;	2. Qd2 mate.
	Pf3;	2. Qe3 mate.
	Pg5;	2. Kt f5 mate.

No. 201.

Competitor in Aftonbladet Tourney, 1901.

"Immer Fidel."



White to mate in three moves.

No. 201.

SOLUTION:

1. Bf1, K×Kt; 2. Rb2+, K×P;
3. Qh8 mate.
2. Rb2+, K else;
3. Rb5 mate.

Kc5; 2. Ra2+, any;
3. Ra5 mate.

Pe3; 2. R×P, any;
3. Re5 mate.

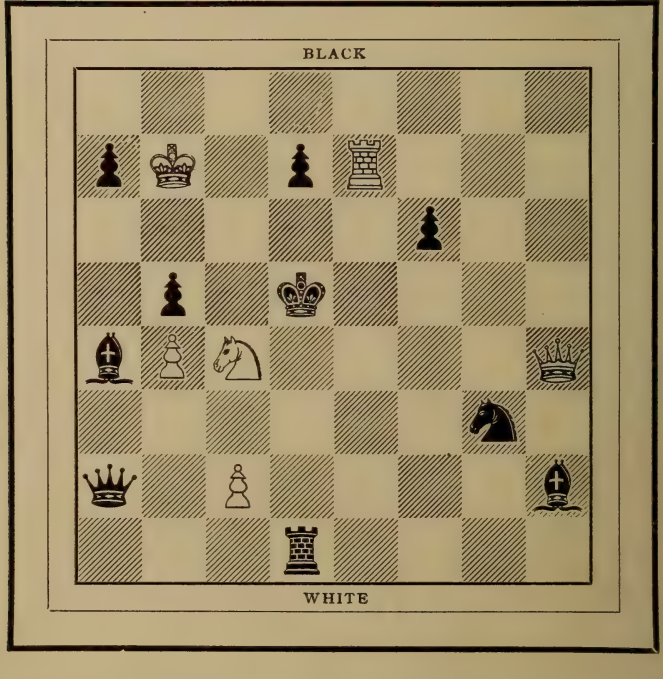
P×P; 2. R×P, K×R;
3. Q×P mate.
2. R×P, else;
3. Re5 mate.

No. 202.

First Prize, Hampstead and Highgate Express, Fourth Tourney. 1901.

"The Little Wonder."

Judge: B. G. Laws.



White to mate in two moves.

No. 202.

SOLUTION:

1. Qg4,	Q×Kt;	2. Q×P mate.
	P×Kt;	2. Q×R mate.
	Pd6;	2. Kt e3 mate.
	Rd4;	2. Qg8 mate.
	Pf5;	2. Re5 mate.
	Kt any;	2. Qe4 mate.
	other;	2. R×P mate.

"This is eminently an artistic composition. The key-move is its weakest feature, more on account of the lack of tries than any defect. 1. Qg4 is spiritless and not strategical. Passing from the opening there is a good deal to admire: the position being of the threat class with only Q, R, and Kt in active operation, it is remarkable that there is proportionately such great variety—seven distinct mates, most of them being fairly economical, whilst one is perfectly pure. The construction bears the closest investigation; the position is elegantly set and nearly every man performs either actively or passively at least a double duty, for instance, the Black Queen is not only essential for the production of an interesting mate but prevents a cook by 1. Kt e3+, and, again, the Black Pawn at d7 causes a distinct variation and stops a dual. Had it been feasible such a key as R (from e3)-e7 would have been better than the move appointed by the author, but 1. Qg8+ would have had to be attended to."

Report of B. G. Laws.

"An exceedingly artistic two-mover from an economical point of view. Though only one mate is perfectly pure the variations have been brought about with most commendable unison."

B. G. Laws in B. C. M.

No. 203.

Competitor in Sixth Tourney, Sydney Morning Herald, 1900-01.
"Castle Adamant."
Judge: J. J. Glynn.

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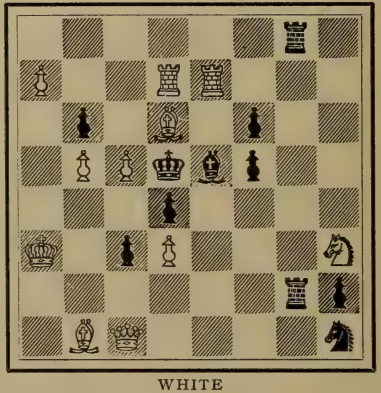

WHITE

White to mate in two moves.

No. 204.

Honorable Mention, Hampstead and Highgate Express, Fourth Tourney, 1901.
"May Blossom."
Judge: B. G. Laws.

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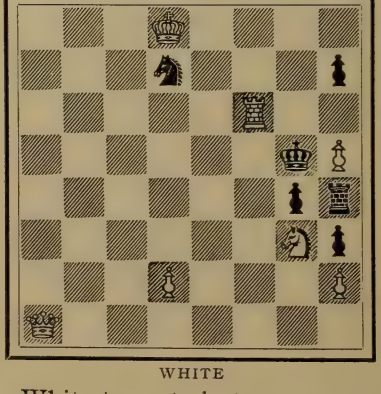


WHITE

White to mate in two moves.

No. 203.

SOLUTION:

1. Qg5, B×B; 2. Q×P mate.
Bf4; 2. Kt×B mate.
Bg3; 2. Q×R mate.
P×Q; 2. R×B mate.
KR×Q; 2. Pa8 (Q) mate.
Ra8; 2. Q×R mate.
QR×Q; 2. Ba2 mate.
P×P; 2. B×B mate.

No. 204.

SOLUTION:

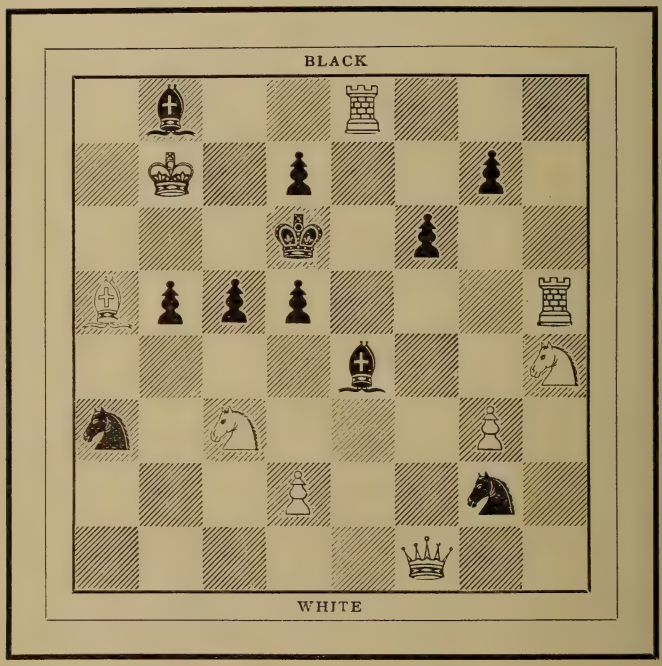
1. Qe1, K×R; 2. Qe7 mate.
Kt×R; 2. Qe3 mate.
R×P; 2. Kt e4 mate.
Kt else; 2. Qe5 mate.
Ph6; 2. Rf5 mate.

No. 205.

Sixth Best in Second Tourney, Kingston Society, 1901-02.

"The Sorcerer."

Judge: E. J. Winter-Wood.



White to mate in two moves.

No. 205.

SOLUTION:

1. Rg5, Pf5;	2. Rg6 mate.
P×R;	2. Qf8 mate.
QKt any;	2. Kt×Kt P mate.
KKt any;	2. Qf4 mate.
KB any;	2. Bc7 mate.
Bf3;	2. Kt f5 mate.
Bd3;	2. Rd5 mate.
Pb4;	2. Qa6 mate.
Pc4;	2. Bb4 mate.
Pd4;	2. Kt×B mate.
Pg6;	2. Q×BP mate.

"This is a capital specimen of the block system, by which each of Black's pieces produces a mate, the only Black piece producing more than one variation being the Bishop at e4, which gives two."

Judge's Report.

No. 206.

Competitor in Second Tourney, Kingston Society, 1901-02.
"For Auld Lang Syne."
Judge: E. J. Winter-Wood.

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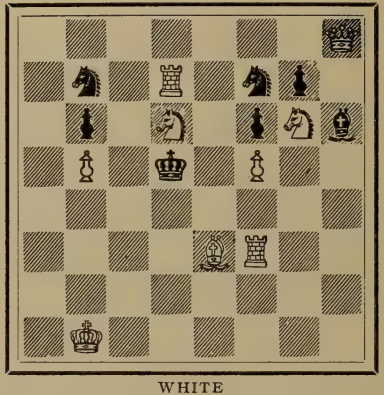

WHITE

White to mate in two moves.

No. 207.

Competitor in Second Tourney, Kingston Society, 1901-2.
"Straight from the Heart."
Judge: E. J. Winter-Wood.

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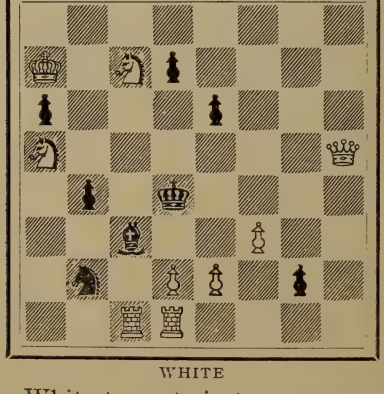


WHITE

White to mate in two moves.

No. 206.

SOLUTION:

1. Rf4, B×R; 2. Qh1 mate.
KKt×Kt; 2. Qg8 mate.
Kt e5; 2. Kt e7 mate.
KKt else; 2. Kt×Kt mate.
QKt×Kt; 2. Qa8 mate.
Kt c5; 2. Rd4 mate.
QKt else; 2. Kt×Kt mate.

No. 207.

SOLUTION:

1. Qh2, Pe5; 2. Qg1 mate.
Pd5; 2. Kt×KP mate.
Kc5; 2. Pd4 mate.
B×P; 2. Qf4 mate.
Kt c4; 2. Kt b3 mate.
threat; 2. Qd6 mate.

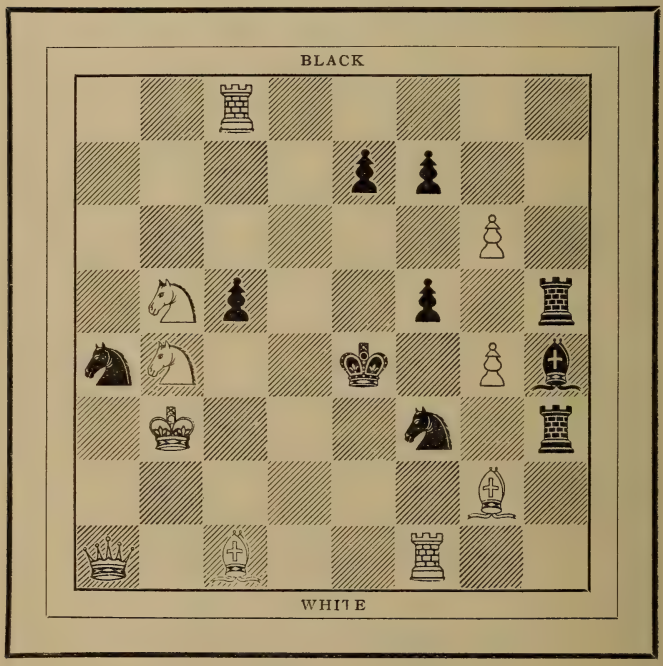
Note the try 1, Qg5.

No. 208.

Honorable Mention, Seventh Tourney, Sydney Morning Herald, **1902.**

"Chains of Circumstance."

Judge: J. J. Glynn.



White to mate in two moves.

No. 208.

SOLUTION:

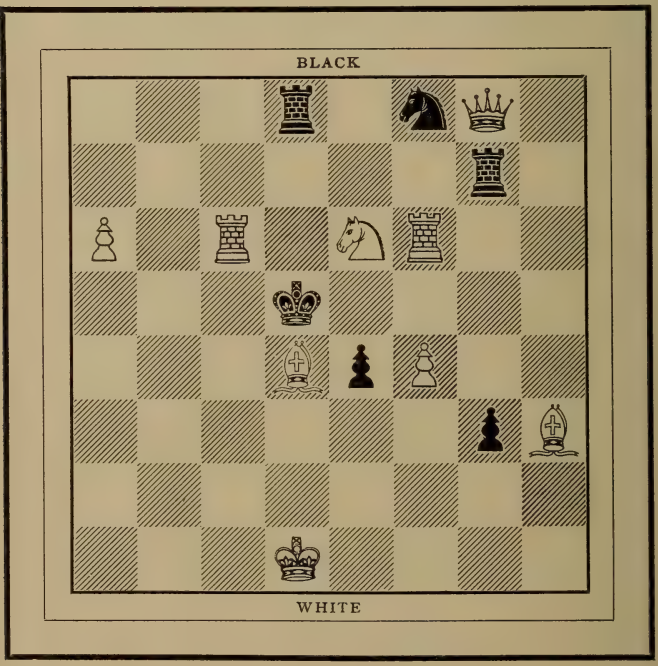
1. Qf6,	P×Q;	2. Re8 mate.
	Pc4+;	2. R×P mate.
	Rg5;	2. Qe7 mate.
	QR else;	2. Qf5 mate.
	Rg3;	2. Re1 mate.
	KR else;	2. B×Kt mate.
	Kt any;	2. Kt c3 mate.
	Pe6;	2. Kt d6 mate.
	Pe5;	2. Qc6 mate.
	Pg6;	2. Qe6 mate.
	Pf4;	2. Q×P mate.

No. 209.

Honorable Mention, Seventh Tourney, Sydney Morning Herald, 1902.

"Under Sealed Orders."

Judge: J. J. Glynn.



White to mate in two moves.

No. 209.

SOLUTION:

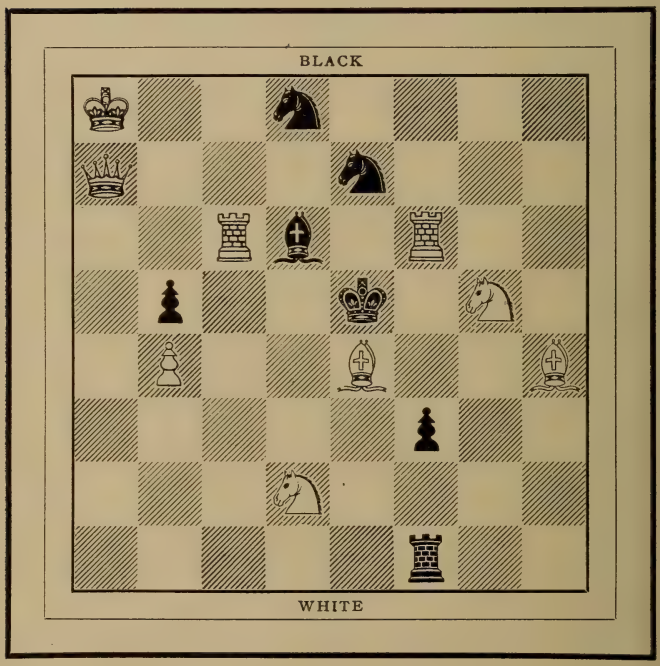
1. Bb6, K×R+; 2. Kt d4 mate.
   Rd6; 2. Rc5 mate.
   Kt×Kt; 2. Q×Kt mate.
   Pe3; 2. Bg2 mate.
   R×Q; 2. Kt c7 mate.

No. 210.

Honorable Mention, Seventh Tourney, Sydney Morning Herald, 1902.

"By the King's Command."

Judge: J. J. Glynn.



White to mate in two moves.

No. 210.

SOLUTION:

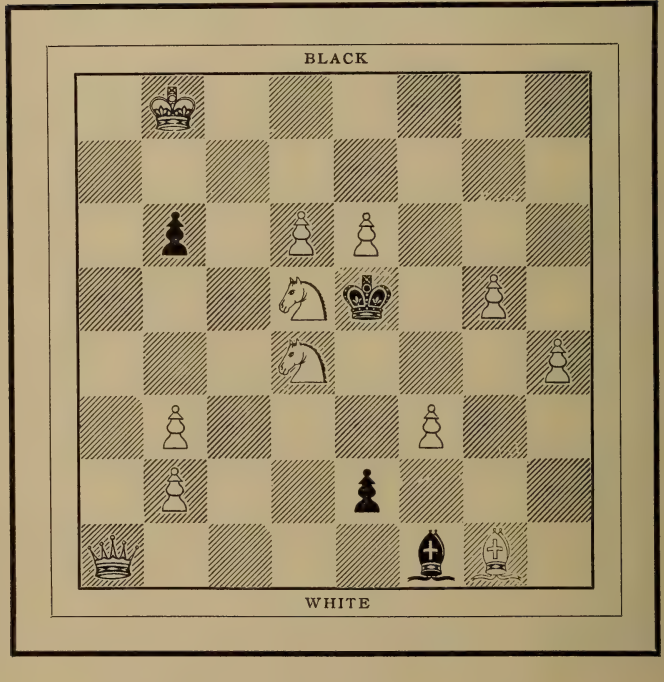
1. Qg1,	Ra1+;	2. Q×R mate.
	R×Q;	2. KKt×P mate.
	K×R;	2. Qd4 mate.
	QKt any:	2. Kt f7 mate.
	KKt any;	2. Rf5 mate.
	B any;	2. Bg3 mate.
	Pf2;	2. KKt f3 mate.

No. 211.

First Prize, Brighton and Hove Society, 1902.

"Eros."

Judges: J. Keeble, T. H. Billington.



White to mate in three moves.

No. 211.

SOLUTION:

1. Kt b4,	Kf4;	2. Qe1, Ke5;
		3. Qg3 mate.
		2. Qe1, else;
		3. Kt d3 mate.
	K×P;	2. Qa7, Kc5;
		3. Qe7 mate.
		2. Qa7, else;
		3. Qc7 mate.
	Pe1;	2. Q×P+, K×P;
		3. Kt f5 mate.
	B any;	2. Bh2+, K×Kt;
		3. Qg1 mate.
	Pb5;	2. Bh2+, K×Kt;
		3. Qa7 mate.

"The key cannot be considered very difficult as it is evident the White Knight must move somewhere, but the variations fully atone for any weakness in the first move. The problem is well varied, with clear and economical mates, the purity of the mates making it more difficult to solve. It is not easy to single out the best mating position, they are all good. I admire the one after 1 . . . Pe1, 2. Q×P+, K×P, etc. Altogether a very fine composition."

T. H. Billington.

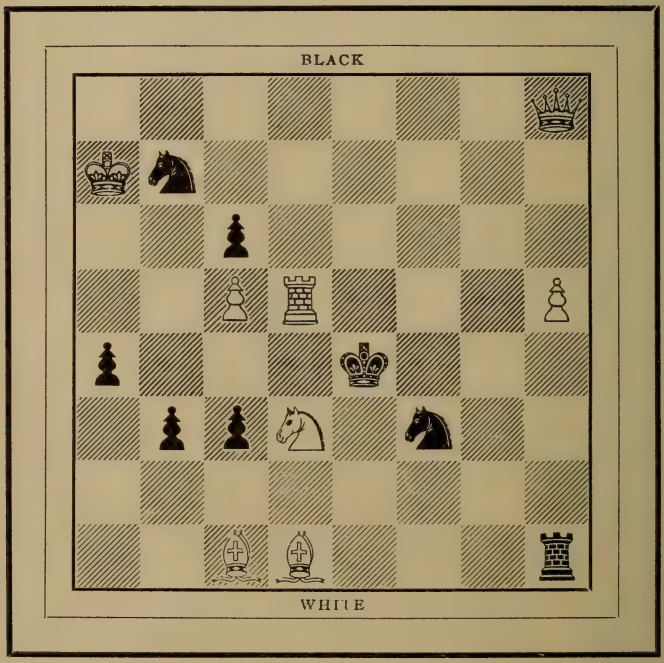
"This problem has evidently been composed to illustrate pure and economical mates, of which there are no fewer than seven, and this is accomplished without the duals that are so great a feature in problems which nearly attain to the maximum number of 'model' mates. The key is somewhat indifferent, and of a 'give and take' nature, but it is not so bad as it looks. It is a distinct advantage in a problem that aims at economical mates for White to lose one or more of his pieces. Here a piece which is en prise is removed to a place of safety, and kept to take part in the fray. The slight Black force is well managed and the problem is very correct and noteworthy in all respects."

J. Keeble.

No. 212.

Version of Competitor in Brighton Society Tourney, 1902.

"Dressed in Dreamland."



White to mate in three moves.

No. 212.

SOLUTION:

1. Be2, K×R; 2. Kt f4+, K×P;
3. Ba3 mate.
2. Kt f4+, Ke4;
3. Bd3 mate.
P×R; 2. Qe8+, Kd4;
3. Q×P mate.
2. Qe8+, Kf5;
3. Qg6 mate.
2. Qe8+, Kt e5;
3. Q×Kt mate.
R×P; 2. Q×R, P×R;
3. Qg4 mate.
2. Q×R, Kt e5;
3. Q×Kt mate.
R×B; 2. Qd4+, Kt×Q;
3. Re5 mate.

"The key is a rather direct approach, but good nevertheless, and not easy in view of the two beautiful deceptive mates following 1 . . . K×R and the Q-sacrifice threat initiated. It is noteworthy that the mate, when 2 . . . K×P, fails of being the celebrated 'Parisian Favorite' only owing to the White Pawn at h5; but of course the mate is really none the less pure and beautiful for this technicality, and the Pawn at h5 is necessitated by the Rook at h1, which later serves to make the mate after 1 . . . R×B pure, while also creating a good variation when 1 . . . R×P. The mate after 1 . . . P×R, 2 . . . Kd4 is again exquisite in its originality and purity. There are several close tries, such as 1. Qf6, 1. Qg8, etc. The problem taken as a whole is a masterpiece."

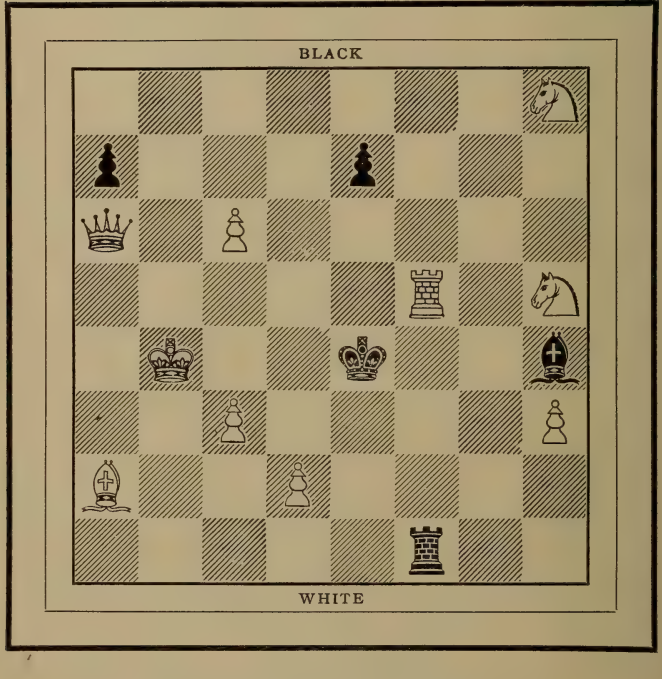
H. W. Barry.

No. 213.

Honorable Mention, Brighton Society, 1902.

"Love's Old Sweet Song."

Judges: B. G. Laws, C. Planck.



White to mate in two moves.

No. 213.

SOLUTION:

1. Kt f7,	KxR;	2. Qd3 mate.
	Be1;	2. Bb1 mate.
	Bf2;	2. Rf4 mate.
	B else;	2. Kt g3 mate.
	Rf3;	2. Re5 mate.
	RxR;	2. Qe2 mate.
	P any;	2. Kt d6 mate.

"There is some elegant play here though the gist of the problem is wintry in age. The key is poor, and, though there are some tries, the defence is emphatic. The Black Pawn at a7 is a telling little body."

Judges' Report.

No. 214.

Competitor in Brighton Society Informal Tourney, 1902.

"Old Gems with New Facets."

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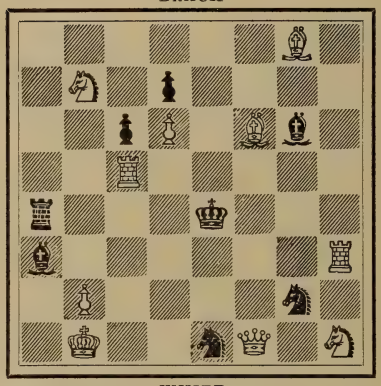

WHITE

White to mate in two moves.

No. 215.

Competitor in Eighth Tourney, Sydney Morning Herald, 1902-3.

"Tact."

Judge: J. J. Glynn.

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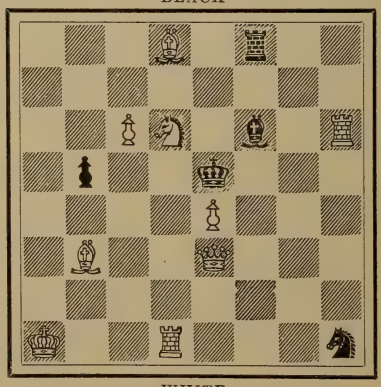


WHITE

White to mate in two moves.

No. 214.

SOLUTION:

1. Rg5, Kt e3;	2. Kt g4 mate.
Kt f4;	2. Kt f2 mate.
Kt h4;	2. Rg4 mate.
Rd4;	2. Re5 mate.
Rb4;	2. Kt c5 mate.
B×QP;	2. Kt×B mate.
Bb4;	2. Qc4 mate.
Pc5;	2. Bd5 mate.
Bh7;	2. B×B mate.
B else;	2. Qf5 mate.
QKt any;	2. Qf3 mate.

No. 215.

SOLUTION:

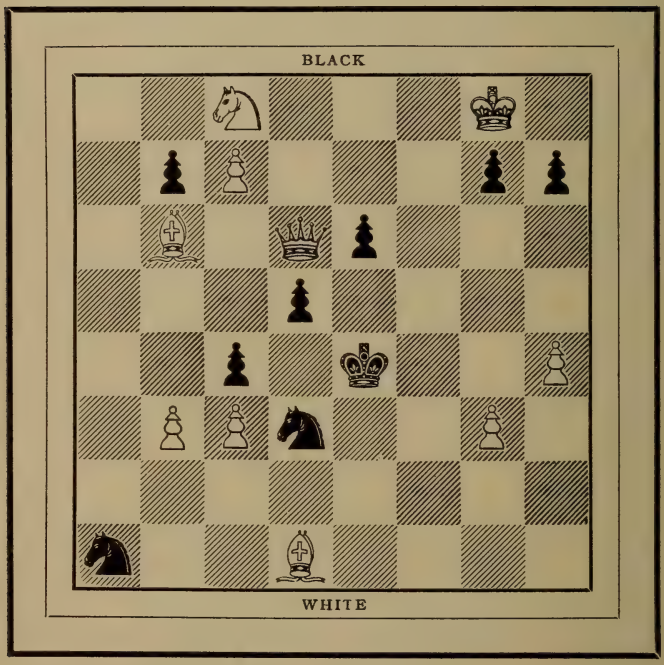
1. Bd5, K×Kt+;	2. Pe5 mate.
B×B;	2. Re6 mate.
Pb4;	2. Kt c4 mate.
Kt any;	2. Qg3 mate.
R any;	2. Kt f7 mate.

No. 216.

Competitor in La Stratégie, 1901-2

"Rêve d' Or."

Judge: J. Tolosa y Carreras.



White to mate in three moves.

No. 216.

SOLUTION:

1. Bd4, P×P; 2. Qa6, P×Q;
3. Kt d6 mate.

Kf5; 2. Q×KP+, K×Q;
3. Bg4 mate.

Pe5; 2. Qg6+, P×Q;
3. Kt d6 mate.

Kt e5; 2. Q×Kt+, Kd3;
3. Qe2 mate.

Kt×P, threat; 2. Q×QP+, K×Q;
3. Bf3 mate.

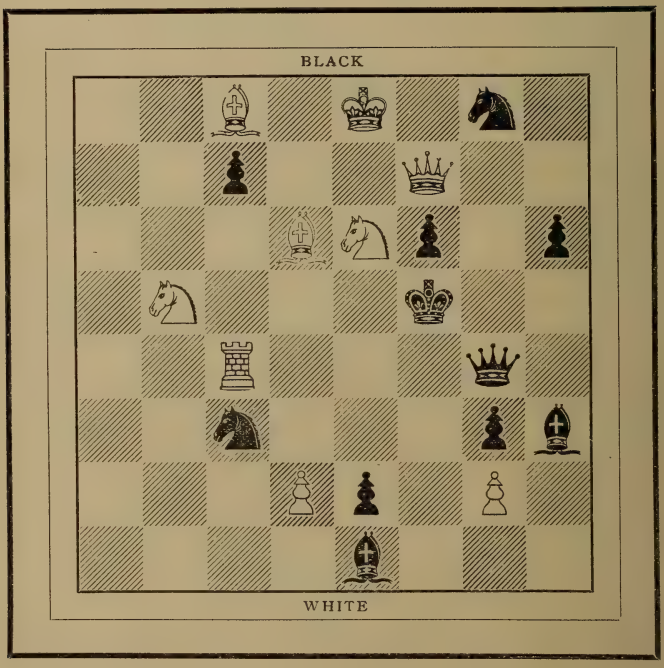
2. Q×QP+, P×Q;
3. Kt d6 mate.

No. 217.

First Prize, Norwood News, 1901-2.

"Plot and Passion."

Judges: Capt. Beaumont, S. Baxter, B. G. Laws.



White to mate in two moves.

No. 217.

SOLUTION:

1. Re4,	K×R;	2. Kt c5 mate.
	Kt×R;	2. QKt d4 mate.
	P×B;	2. Kt×P mate.
	Q×R;	2. Qh5 mate.
	Qf4;	2. R×Q mate.
	Qg5;	2. Kt c5 mate.
	Qh4;	2. Qh7 mate.
	threat;	2. Re5 mate.

"This problem is a gem for more reasons than one. The key move is as good as one can expect in a well varied two-mover of the threat order though to the expert solver it may appear manifest; but the fact that it is strategically clever, and one that the experienced eye will detect, is really no deterrent from its merits. The position contains a threat, and there is unprecedented genuine variety, bearing in mind that the Black King has a move; all the variations are blended with excellent unity, and most of them are interesting. It is complex, beautiful and accurate. It need hardly be pointed out that every White piece officiates in at least a double capacity, and that the mate after 1 . . . K×R is a perfect pure mirror. Naturally such a problem as this has its merits from a constructive point of view. To give one instance, the White King is happily placed to avoid a cook by 1. Qh7+. It seems possible, however, that a Black Bishop might be saved, though to make a suggestion in a composition of this calibre (which must emanate from the hands of a master) is a trifle dangerous. Suppose, for instance, the B. P. at h6 is changed for a W. P., the B. B. at h3 for a B. P., the B. P. at e2 thrown into the box, and the B. B. at e1 shifted to d1*. As the position originally stands, the B. B. at h3 prevents a cook by 1. Kt g7+, whilst the P at h6 is Black. This is not only the finest entry in this competition, but worthy to rank amongst the foremost two-movers which have appeared of late years."

Report of B. G. Laws.

*"This alteration would improve the problem out of existence since there would be no mate after 1 . . . Q×R. I was, indeed, aware that there could have been some saving of material, though not in the manner suggested by the judges. The B. P. was placed on e2 to prevent the Q. going to that square or to d1, in which event there would have been a dual by 2. Rf4 mate and 2. Qh7 mate; and the presence of the P. made necessary the introduction of the B. at e1. Now, this dual might have been prevented by placing a B. P. on f3 in lieu of the W. P. on g2. In this case, however, there would have been no mirror mate after 1 . . . K×R, and I was determined that the finale after that move should be a model mirror mate. As to whether, in any event, such a dual should have been removed by the addition of the B. and P., I am by no means certain; but in view of the unsettled state of opinion among English judges as to the importance of duals in 2-ers, the addition was perhaps advisable."

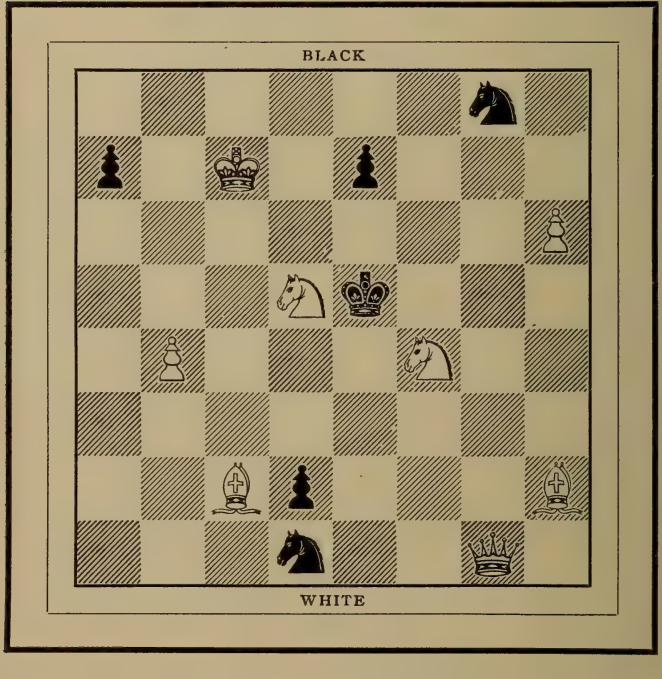
A. F. M.

No. 218.

Third Prize, Norwood News, 1901-2.

"The Golden Butterfly."

Judges: Capt. Beaumont, B. G. Laws, S. Baxter.



White to mate in two moves.

No. 218.

SOLUTION:

1. Kt e3,	Kd4;	2. Kt e2 mate.
	Kf6;	2. Qg7 mate.
	Kt×Kt;	2. Qa1 mate.
	Kt×P;	2. Qg7 mate.
	Kt f6;	2. Kt c4 mate.
	else;	2. Kt g4 mate.

"A delicately-poised setting with three charmingly clean mates. The key is artistically and strategically good, though the whole conception does not strike one as being particularly original. It must not be inferred from this remark that the composition is considered to be an infringement or a 'colorable imitation,' but the general method is not strikingly novel. The construction has been manipulated with great skill, and the effects are most pleasing. It is a pity the three black pawns are wanted, but they are requisite to avoid cooks, i. e. RP to prevent 1. Qb6, QP to prevent 1. Q×Kt, and KP to prevent 1. Qg7+."

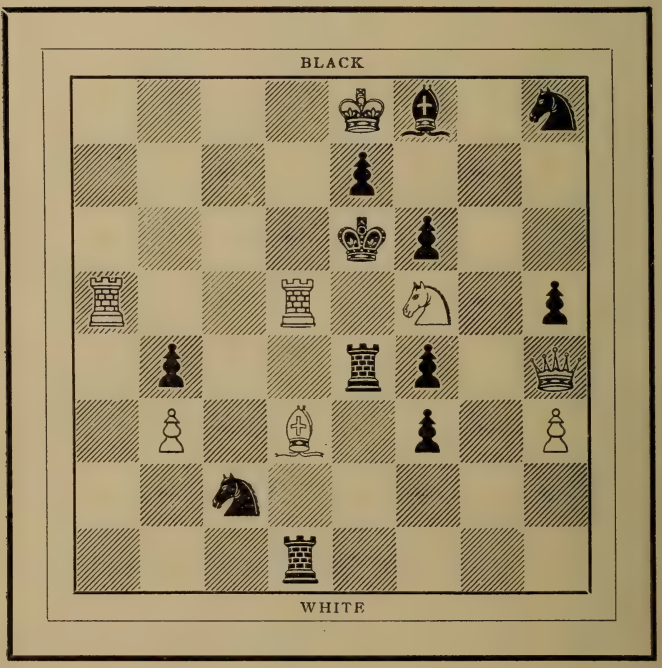
Report of B. G. Laws.

No. 219.

Fifth Prize, Third Tourney, Leisure Hour, 1902.

"Strike On."

Judges: S. J. Stevens, F. W. Andrew.



White to mate in three moves.

No. 219.

SOLUTION:

1. Qe1, QR×Q; 2. Bb5, any;
3. Bd7 mate.
KR×Q; 2. Kt g7+, B×Kt;
3. Bf5 mate.
Kt×Q; 2. Kt d4+, R×Kt;
3. Bf5 mate.
Re5; 2. R×R+, P×R;
3. Q×P mate.

"The judges pronounced this one of the most striking problems in the tourney, but disrated it because of what they termed the 'many duals and short mates.' Authorities do not place any more importance on a short mate than on the most trivial dual, and the 'many duals' the judges had in mind are only two ways of mating in short mates and double continuations in the full number of moves when a short mate was present: a curious misconception as to what are really considered duals."

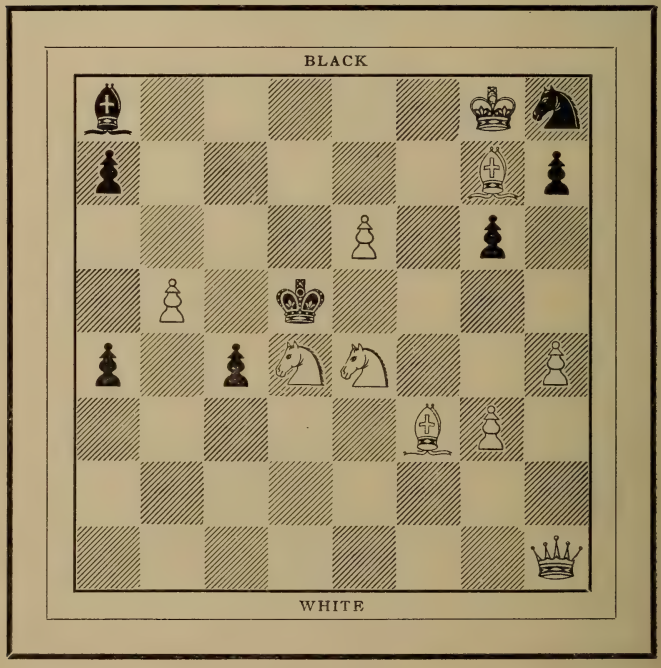
A. F. M.

No. 220.

First Prize, British Chess Magazine, Eleventh Tourney, 1902.

"A Fairily-Fashioned Fancy."

Judges: C. Planck, C. D. Locock.



White to mate in three moves.

No. 220.

SOLUTION:

1. Kt f5,	Pg5;	2. Bg4, K×P;
		3. Kt f5 mate.
		2. Bg4, Pc3;
		3. Kt e3 mate.
	K×P;	2. Kt c5+, K×Kt;
		3. Qh3 mate.
	P×Kt;	2. Qd1+, K×P;
		3. Qd6 mate.
	Pc3;	2. Qb1, K×P;
		3. Kt c5 mate.
		2. Qb1, Kc4;
		3. Kt e3 mate.
		2. Qb1, else;
		3. Qa2 mate.
	Pa6;	2. Qh3, P×P;
		3. Kt e7 mate.
		2. Qh3, Pc3;
		3. Kt e3 mate.
		2. Qh3, K×P;
		3. Kt e5 mate.
		2. Qh3, P×Kt;
		3. Q×P mate.
	Kt f7;	2. K×Kt, P×Kt;
		3. Qd1 mate.
		2. K×Kt, Pc3;
		3. Kt e3 mate.

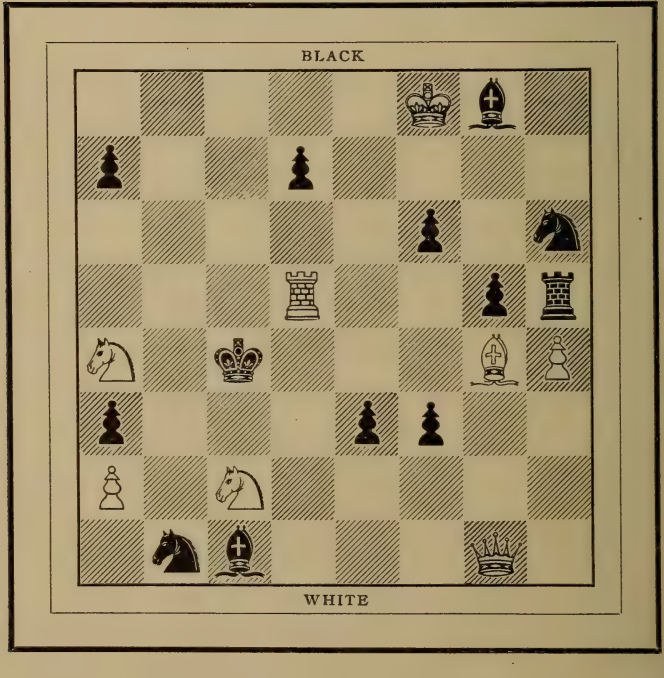
"For pure beauty and subtle grace this stands alone. The key, though good, is likely to be tried by the experienced solver; and it is perhaps unfortunate, on that account, that only minor variations, easily discovered, follow the two natural defences 1 . . . K×Kt, and 1 . . . K×P; so that the first feeling may be of disappointment. But it is after this that the real problem begins, and the solver finds with surprise and admiration that the three main variations spring from three simple-looking moves of the Black Pawns. The defence 1 . . . Pa6 (or Bc6) gives full value to the threat variations—a beautiful continuation followed by three admirable mates, the Queen being used to guard the Kt or P as required. Another fine second move results from 1 . . . Pc3, and now the Queen prepares to defend the Knight at f5 in a similar manner to that of her former concealed defence of the KP. But the surprise of the problem comes from the beautiful defence 1 . . . Pg5; after this the coincidence that

No. 221.

Second Prize, ex æquo. British Chess Magazine, Eleventh Tourney, 1902.

"The Merry-go-Round."

Judges: C. Planck, C. D. Locock.



White to mate in three moves.

the Queen neither can nor need play to h3 has almost a miraculous effect, resulting in the beautiful move 2. Bg4. A repetition of the principal mates of the threat-variation now follows, the difference lying in the fact that the Q and B have exchanged diagonals. This interchange of work is the great feature of a problem in which there is much else to admire. Altogether there are three fine and quiet continuations and four pure and beautiful mates, not counting the repetitions after 2. Bg4. Four other mates (the two after 1 . . . Kt f7, and two of those following 1 . . . Pc3) are of average merit. There are no dual continuations, but dual mates may result from the two leading variations, if Black declines to make any effort, and, in the same way, after 2. K×Kt. The Bishop at g7 is stationary throughout, but otherwise the White pieces share the work very fairly. The Black Pawn at h7 nullifies the fine try by 1. Qd1 (threatening 2. Kt c6 dis. ch), the only defence being 1 . . . Ph5. The Pawn at a4 of course stops a dual mate, but the Pawn at a7 seems redundant, for 1 . . . Bc6 is just as good a defence as 1 . . . Pa6*. Nevertheless but little deduction can be made on this score; for the composer might reasonably say that he desired his three principal variations to depend on the movements of three Black Pawns; and who is to say that they do not?"

Judges' Report.

*"This is not so. After 1 . . . Pa6 there are three model mates in the threat, whereas after 1 . . . Bc6 the mate following 2 . . . Pc3 is not quite pure, c6 being blocked as well as guarded."

A. F. M.

No. 221.

SOLUTION:

1. Qh2,	B×R;	2. Qe2+, P×Q;	3. B×P mate.
	K×R;	2. B×P+, Ke6;	3. Kt d4 mate.
		2. B×P+, Kc4;	3. Qe2 mate.
	P×P;	2. Qf4+, K×R;	3. Kt b4 mate.
	QKt any;	2. Qc7+, K×R;	3. Kt c3 mate.
	Kt f7;	2. Rc5+, Kd3;	3. Bf5 mate.
	Bb2;	2. B×BP, Bh7;	3. Qc7 mate.
		2. B×BP, Bd4;	3. Qe2 mate.
	Bd2;	2. Qd6, Bb4;	3. Kt×P mate.
	Pe2;	2. Qd6, Be3;	3. Kt×B mate.
	Kt×B, threat;	2. Qd6, B×R;	3. Qa6 mate.
		2. Qd6, else;	3. Qc5 mate.

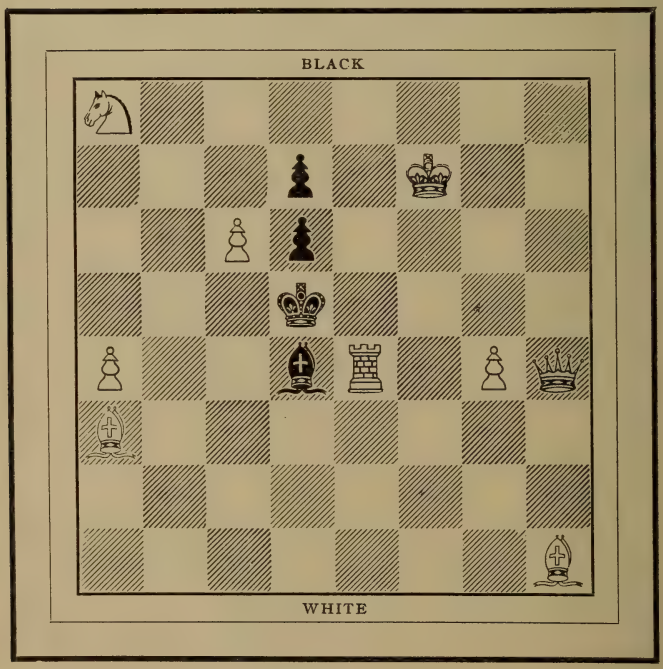
"A very powerful problem. Though plenty of force is employed, the position seems to fill the board without overcrowding it, and the central-mating field, the scene of three pure mates, is left beautifully clear. The key is of moderate difficulty and beauty, for the threatened 1 . . . K×R would clearly be

No. 222.

Honorable Mention in Fifth Tourney of Hampstead and Highgate Express, 1902.

"Anancy."

Judge: R. Teichmann.



White to mate in two moves.

too strong if the Black diagonal were left unguarded. At the same time there is a splendid try by 1. Qd1, met only by 1 . . . Kt d2!; and even then White may make another effort by 2. B×P. There is another good try by 1. B×P, compelling 1 . . . Kt c3. The continuations, though well varied, are all forcible, for the one quiet move threatens two obvious mates. The sacrifice of the Queen, followed by 3. B×P mate, reminds one of a similar device in Mackenzie's prize-winner in the New York Sun Tourney. There are six pure mates (in one of them one of the Knights is 'looking on'), three of them being mirror mates. Two of these mirror mates echo each other in a very curious manner, the Q and two Knights standing in the one case on the same rank, and in the other on the same horizontal. Very beautiful too is the way the Queen works her way round to so distant a square as a6. Perhaps one's chief regret is that the mate after 2. Rc5+ is not purer. The minor variations all require study; for instance it is quite a puzzle to discover what defence on Black's part **compels** 2. B×P, and how Black must play in order to compel 3. Kt×P+. Considering that the key is a double threat, the dual continuations are remarkably few. They follow apparently, after the useless 'defences' Bf7, Be6 and Pf5. The threatened dual mate after 1 . . . Kt×B has already been mentioned; Black has two ways of destroying the option. The defence 1 . . . Bb2 2. B×P, may also lead to dual mates, notably after 2 . . . B×R, but 2 . . . Kt c3, and 2 . . . Be5 or Pd6 compel White to discard one or other of them. The economy on both sides is very good, considering the grand scale on which the problem is constructed. With the exception of the Black Pawns on the QR file, there is nothing that does not take an active part in the play."

Judges' Report.

No. 222.

SOLUTION:

1. Qg3,	Bc5;	2. Rb4 mate.
	Be5;	2. Rf4 mate.
	B else;	2. Q×P mate.
	Kc4;	2. Kt b6 mate.
	K×P;	2. Re6 mate.
	P×P;	2. Qb3 mate.

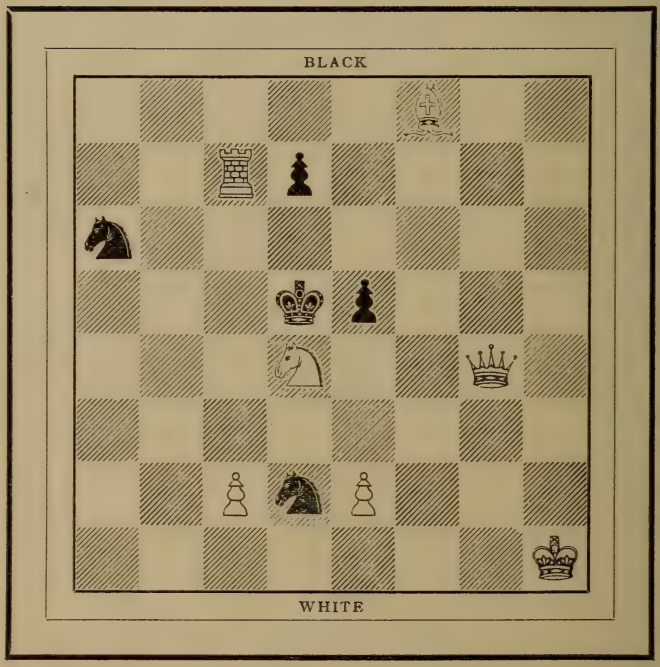
This position was a great favorite with the solvers of Hampstead and Highgate Express. Mr. P. H. Williams said of it: "Most original; I have nothing but praise for it"; and Mr. E. J. Winter-Wood: "A pretty idea; the energy of Bl. B. kills his King by blocking right or left."

No. 223.

Competitor in Fifth Tourney, Hampstead and Highgate Express, 1902-3.

"Little Fairy."

Judge: R. Teichmann.



White to mate in two moves.

No. 223.

SOLUTION:

1. Kt c6, Pe4, Kt e4; 2. Qg8 mate.
Kt c4; 2. Pe4 mate.
KKt else; 2. Pc4 mate.
P×Kt; 2. Rd7 mate.
Pd6; 2. Kt e7 mate.
QKt×R; 2. Kt b4 mate.

This problem failed to figure on the honor list owing only to the similarity existing between it and problems 223a and 223b.

No. 223a.

M. J. Meyer in Manchester Times, November 16, 1904.

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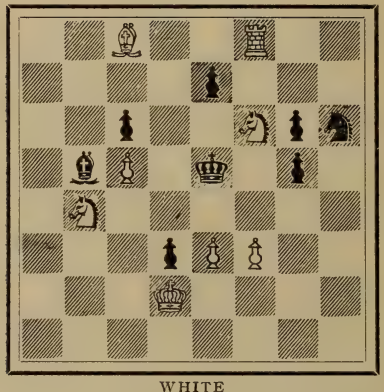

WHITE

White to mate in two moves.

1. Rf7.

No. 223b.

P. F. Blake in Brighton Society, January 5, 1905.

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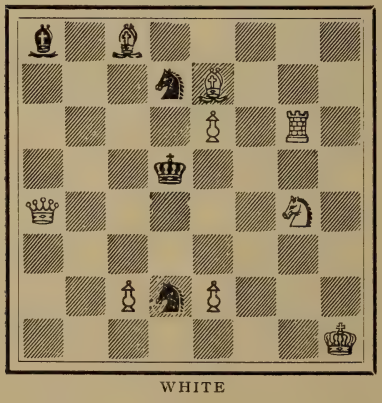


WHITE

White to mate in two moves.

1. Pe3.

"During the course of the H. & H. E. Tourney, 1902, I was asked by the Chess Editor to give an opinion as to the originality of the problem under motto 'Little Fairy,' being of course ignorant of the authorship. In return I sent him the two positions by Blake and myself (see opposite page), pointing out that the play of the B. Kt. on d2 in conjunction with the adjacent White Pawns and the W. R. had been previously done in Blake's problem, and the remaining play in my own. Whether the combination of the two lines of play in one problem should render the position eligible for competition, is a question on which opinions will probably differ; but in a tourney 'Little Fairy' would naturally lose heavily on the score of lack of originality."

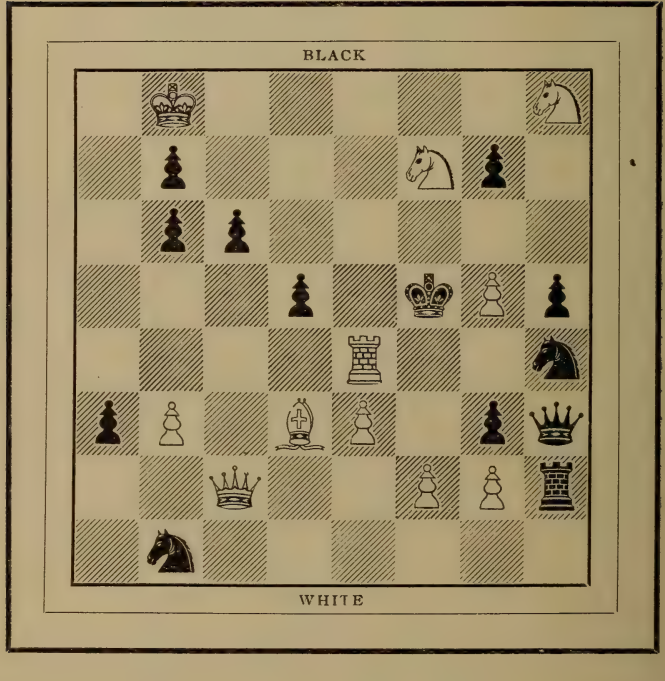
Max J. Meyer, September 14, 1903.

No. 224.

Honorable Mention, Literary Digest, 1902-03.

"Finis Coronat Opus."

Judges: G. Reichhelm, G. E. Carpenter.



White to mate in three moves.

No. 224.

SOLUTION:

1. Ba6, P×R; 2. Q×BP, P×Q;
3. Bc8 mate.
2. Q×BP, else;
3. Q mate.

P×B; 2. Q×P, K×R;
3. Qc2 mate.
2. Q×P, Kt c3;
3. Qe6 mate.

P×P; 2. Pg4+, Q×P;
3. Re5 mate.

Pd4; 2. R×P+, Ke6;
3. Qe4 mate.

Kt×P; 2. Qd1, P×R;
3. Qd7 mate.
2. Qd1, Kt×P;
3. Qf3 mate.
2. Qd1, else;
3. Re5 mate.

Kt f3; 2. P×Kt, P+R;
3. Q×P mate.

Kt g6; 2. Pf3, else;
3. Re5 mate.

threat; 2. B×P, any;
3. Bc8 mate.

"Eight good variations out of such a difficult position show constructive skill of the highest order."

G. E. Carpenter.

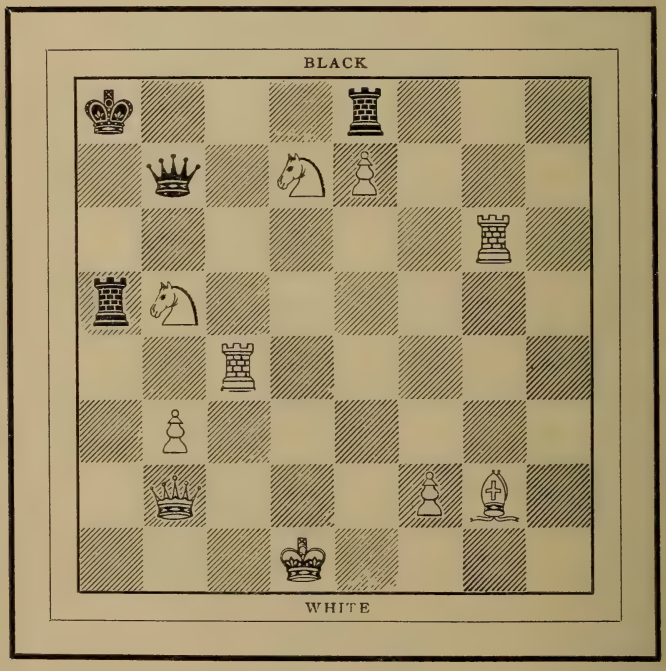
One of the most striking variations, 1 . . . Kt×P, is apt to be overlooked by the superficial solver.

No. 225.

Fifth Best, "King in the Corner" Tourney, Norwich Mercury, 1903.

"Winter."

Judges: A. C. Challenger, Max J. Meyer.



White to mate in two moves.

No. 225.

SOLUTION:

1. Pf4,	Q×B;	2. Q×Q mate.
	Q else;	2. B×Q mate.
	Ra1, 2, 3;	2. Q×R mate.
	Ra4;	2. R×R mate.
	Ra6;	2. R×R mate.
	Ra7;	2. Kt c7 mate.
	Rb8;	2. Kt b6 mate.
	Rc8;	2. R×R mate.
	Rd8, f8;	2. P×R mate.
	Rg8;	2. R×R mate.
	Rh8;	2. Q×R mate.

"A very well constructed problem with practically the maximum amount of variety possible; for, though 'The Massacre' by P. G. L. F. has nominally an extra mate, they are all monotonous captures, whereas here the capturing piece is cleverly varied, and two non-capturing variations introduced."

Max J. Meyer.

The coincidence in play between "Winter" and an old problem from Deutsches Wochenschach is a striking one. The superiority of Mr. Mackenzie's key will at once be seen.

No. 225a.

By J. Bartsch, 1894.

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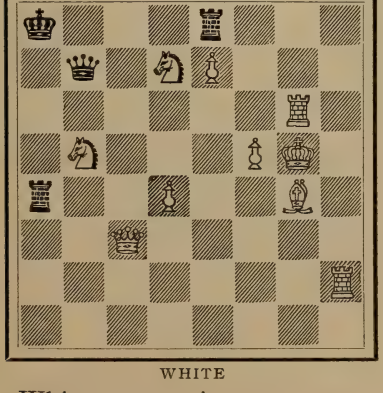


WHITE

White to mate in two moves.

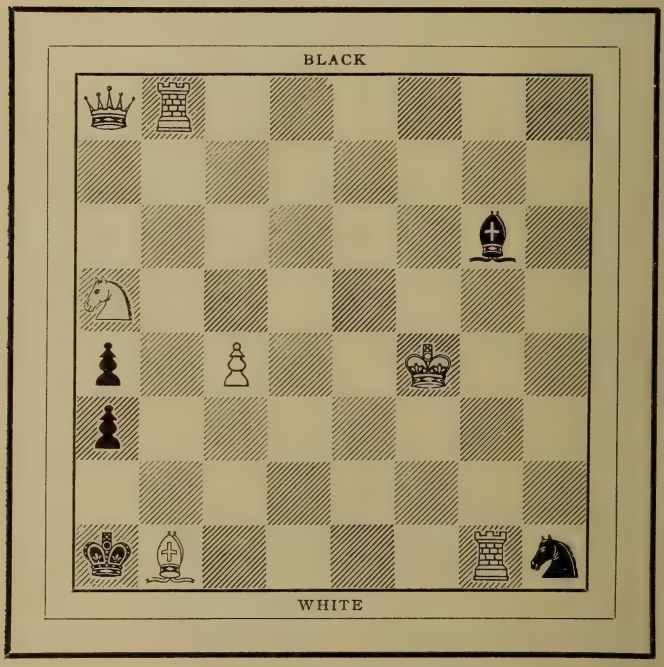
1. Bf3.

No. 226.

Seventh Best, "King in the Corner" Tourney, Norwich Mercury, 1903.

"Spring."

Judges: A. C. Challenger, Max J. Meyer.



White to mate in two moves.

No. 226.

SOLUTION:

1. Rb2,	K×R;	2. Qh8 mate.
	P×R;	2. Kt b3 mate.
	B×B;	2. KR×B mate.
	else;	2. Ra2 mate.

"Very similar in idea to Heathcote's No. 226a, but not quite so good, as with the same number of variations, an additional White Rook is used. The long range model mate after 1, . . . K×R, and the pinned mates after 1, . . . P×R, are both capital, but these are the only two which are economical, as against four in Heathcote's."

Max J. Meyer.

No. 226a.

Second Prize, by Godfrey Heathcote.

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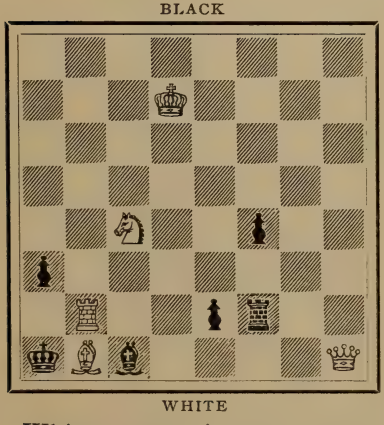

WHITE

White to mate in two moves.

1. Kt d2.

No. 227.

Honorable Mention, "King in the Corner" Tourney, Norwich Mercury, 1903.
"Autumn."
Judges: A. C. Challenger, Max J. Meyer.

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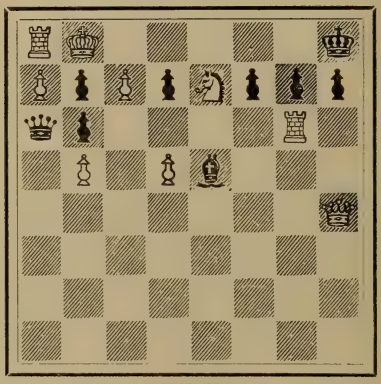

WHITE

White to mate in two moves.

No. 228.

Competitor in "King in the Corner" Tourney, Norwich Mercury, 1903.
"Summer."
Judges: A. C. Challenger. Max J. Meyer.

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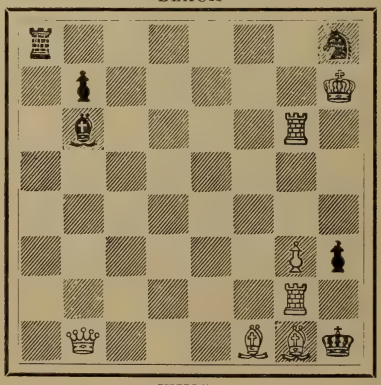

WHITE

White to mate in two moves.

No. 227.

SOLUTION:

1. Qf6, Q×RP+; 2. K×Q mate.
Q else; 2. K×P mate.
B×P+; 2. K×B mate.
B×Q; 2. Pc8 (Q) mate.
Bh2; 2. Q×Kt P mate.
P×Q; 2. Rg8 mate.
Kt P×R; 2. Qf8 mate.
RP×R; 2. Qh4 mate.
RP else; 2. Rh6 mate.

No. 228.

SOLUTION:

1. Ba6, K×R; 2. B×P mate.
P×R; 2. Rh6 mate.
B×B; 2. Q×B mate.
else; 2. Rh2 mate.

"This is practically just another setting of 'Spring,' and as Challenger and I both slightly preferred the latter, we scored it instead."

Max J. Meyer, August 12, 1903.

No. 229.

Inscribed to the Promoter of the "King in the Corner" Tourney. Norwich Mercury, July 15, 1903.

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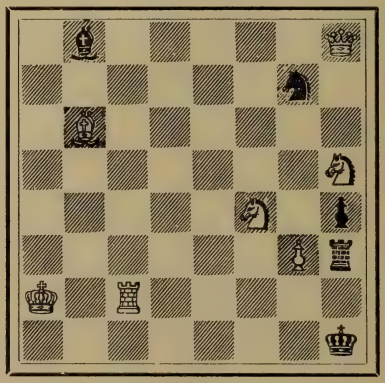

WHITE

White to mate in two moves.

No. 230.

Inscribed to the Judges of the "King in the Corner" Tourney, Norwich Mercury, July 15, 1903.

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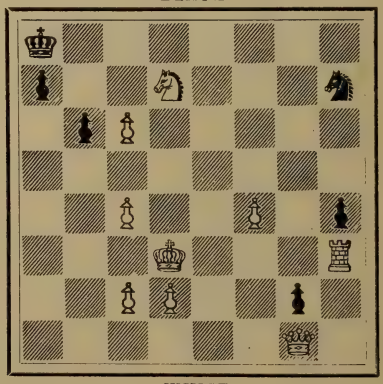


WHITE

White to mate in three moves.

No. 229.

SOLUTION:

1. Kb3, R×P+; 2. Kt×R mate.
   Rh2; 2. Rc1 mate.
   B any; 2. Qa8 mate.
   Kt any; 2. Qa1 mate.

"A very interesting pure waiter, with two pretty pinned mates, and two fine long shots."

Max J. Meyer in Norwich Mercury.

There are also some interesting tries, which trapped numerous solvers of the columns in which this problem was reproduced. 1. Kt×Kt is defeated by 1, . . . R×P; 1. Qh7, by 1, . . . Rh2; etc. In at least one chess column, Hereford Times, August 8, 1903, this latter try is soberly given, with five variations, as the correct key of the problem.

No. 230.

SOLUTION:

1. Rh1, P×R; 2. Qg8+, Kt f8;
   3. Q×Kt mate.
   Pb5; 2. Q×RP+, K×Q;
   3. Ra1 mate.
   else; 2. Q×QKt P, P×Q;
   3. Ra1 mate.

"A beautiful key to a charming 'King in the Corner' problem. The try by 1. Ke2 is most misleading, as it allows of the author's variation, sacrificing Q after 1, . . . Pb5. It is in all respects a splendid problem."

Max J. Meyer in Norwich Mercury.

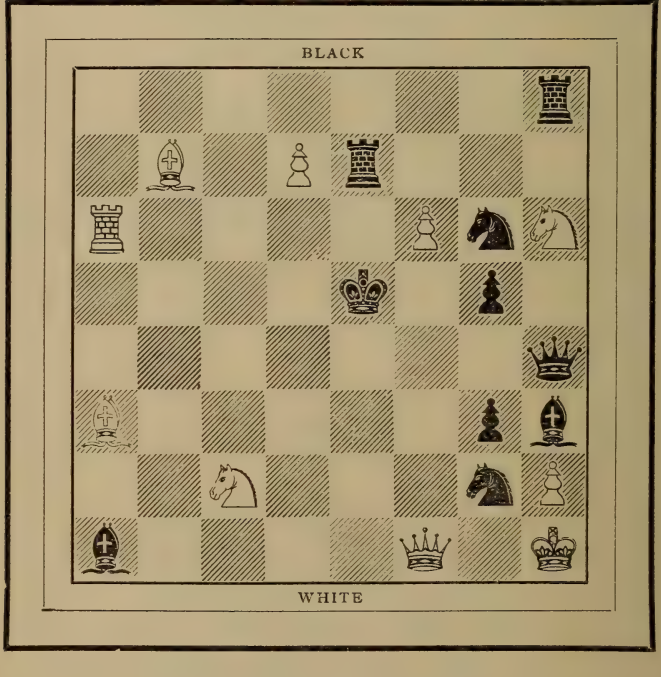
The try mentioned in Mr. Meyer's criticism is defeated by 1 . . . Kt any, for if 2. Q×QKtP, Pg1 claiming a Knight, check.

No. 231.

First Prize, Leeds Mercury, 1901-03.

"So Runs my Dream."

Judges: J. Keeble, T. Taverner, E. J. Winter-Wood.
B. G. Laws (final adjudicator).



White to mate in two moves.

No. 231.

SOLUTION:

1. Pf7,	Re6;	2. Ra5 mate.
	RxBP;	2. KtxR mate.
	Kt f4;	2. QxB mate.
	Qf4;	2. Qb5 mate.
	Bf5;	2. QxB mate.
	Be6;	2. Bd6 mate.
	Pg4;	2. Qf5 mate.
	else;	2. Qf6 mate.

"This position is, considering its motives, splendidly constructed. It is a threat problem with no flight square for the King, and the Key is not in high style; but, on the other hand, it is not bad. Some of the variations (and there are seven) are not, as is all the case, in well-varied threat two-movers, 'classy,' but a few are piquant in the extreme; and though the composition does not claim to possess virtues of purity, it has at least the merit of unity. It is a capital piece of work, and the more it is analysed the more must it be admired."

Report of B. G. Laws.

No. 232.

Tenth Best, Leeds Mercury Tourney, 1901-3.
"The Rest is Silence."
Judges: J. Keeble, T. Taverner, E. J. Winter-Wood.
B. G. Laws (final adjudicator.)

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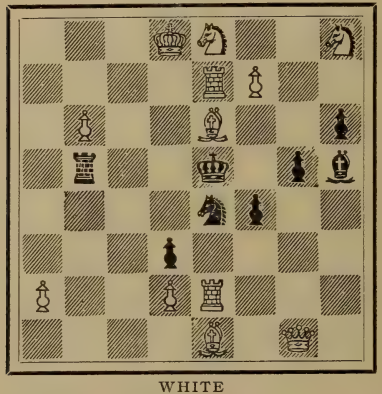

WHITE

White to mate in two moves.

No. 233.

Competitor in Leeds Mercury, 1901-3.
"The Lost Chord."

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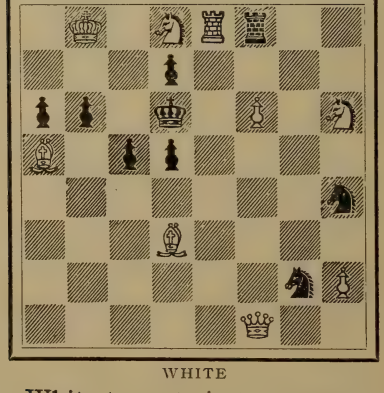

WHITE

White to mate in two moves.

No. 232.

SOLUTION:

1. Bh4, P×B;	2. Qg7 mate.
Pg4;	2. Bf6 mate.
Ra5;	2. Qa1 mate.
Rd5+;	2. Bd7 mate.
R else;	2. Qc5 mate.
B×P;	2. Kt×B mate.
B else;	2. Kt g6 mate.
Pf3;	2. Bg3 mate.
P×R;	2. Pd4 mate.

No. 233.

SOLUTION:

1. Be4, P×KB;	2. Qd1 mate.
Pd4;	2. Kt b7 mate.
P×QB;	2. Qa6 mate.
Pb5;	2. Bc7 mate.
Pc4;	2. Bb4 mate.
R×P;	2. Q×R mate.
R×R;	2. KKt f7 mate.
KKt any;	2. Kt f5 mate.
QKt any;	2. Qf4 mate.

No. 234.

Competitor in Leeds Mercury, 1901-3.
"Ships that Pass in the Night."

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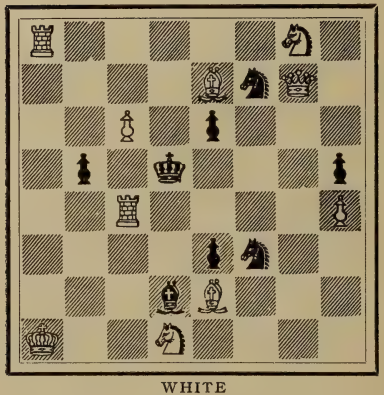

WHITE

White to mate in two moves.

No. 235.

Competitor in Leisure Hour, 1902.
"Rigal."

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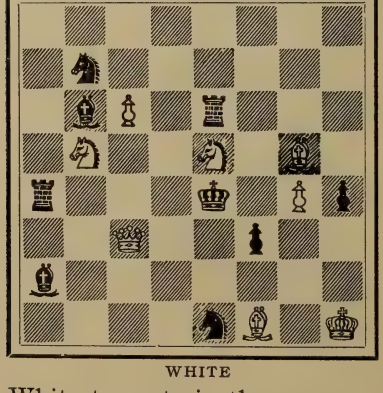


WHITE

White to mate in three moves.

No. 234.

SOLUTION:

1. Bf8,	Kt d6;	2. Kt e7 mate.
	Kt e5;	2. Kt f6 mate.
	KKt else;	2. Rd8 mate.
	Pb4;	2. Ra5 mate.
	P×R;	2. B×Kt mate.
	Pe5;	2. Q×Kt mate.
	QKt else;	2. Qd4 mate.
	Bc1;	2. Kt c3 mate.
	Be1;	2. Kt×P mate.

No. 235.

SOLUTION:

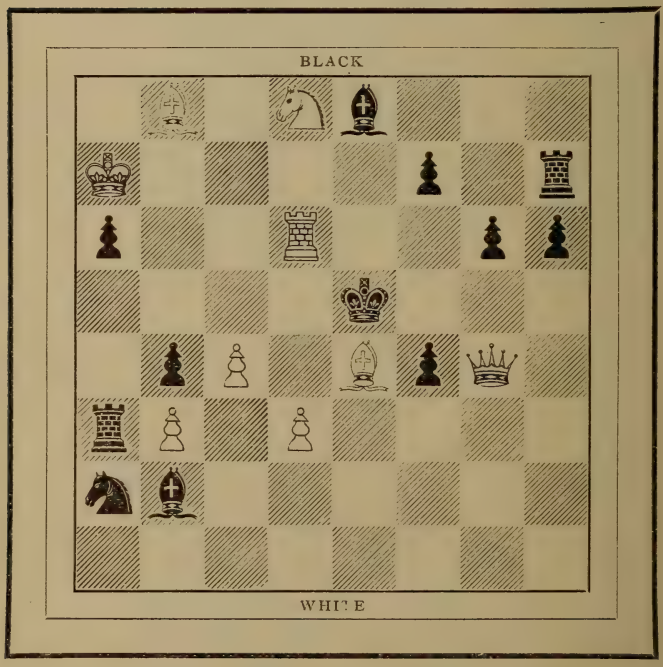
1. Kt d7,	Pf2;	2. Qd3+, Kt×Q;
		3. Bg2 mate.
	Bd8;	2. Qd4+, R×Q;
		3. Kt c3 mate.
	Rd4;	2. Qc5, Kt×Q;
		3. Kt c3 mate.
		2. Qc5, Pf2;
		3. Qf5 mate.
	Kd5;	2. Kt×B+, Ke4;
		3. Qe3 mate.
	threat;	2. Qe5+, R×Q;
		3. Kt f6 mate.

No. 236.

First Prize Eighth Tourney, Sydney Morning Herald, 1902-3.

"Footfalls of Fate."

Judge: J. J. Glynn.



White to mate in two moves.

No. 236.

SOLUTION:

1. Qe2, Pf5+;	2. Bb7 mate.
Pf6+;	2. Rd7 mate.
Bd4+;	2. Rb6 mate.
Kt c3;	2. Pd4 mate.
Kt c1;	2. Q×B mate.
Pf3;	2. Qh2 mate.
Bc6;	2. Kt c6 mate.
threat;	2. B×P mate.

"The key is the inelegant masked battery, but the reason for it would condone even a greater fault. The author falsely suggests that the attack of the Rook by discovery is to be parried by 2. Rd7, interposing and discovering mate with the Q B, and great is the surprise of the solver, after long and futile efforts to follow this will-o'-the-wisp, that the Q and the other B are the real accomplices. This being extremely difficult, and making a harmonious whole, I allot it first place."

Judges' Report.

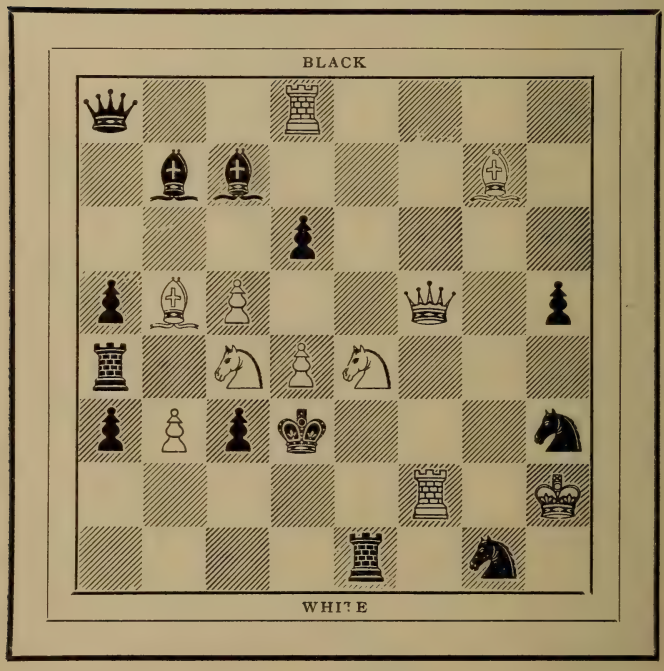
The masterly construction of this interesting problem is evidenced by the presence of only one dual, notwithstanding the strong White force, and the large number of moves at Black's command. If Black 1 . . . Pg5, White can play 2. Bg6 mate or B×R mate. There are eight variations, and Black's three checks lead to distinct and finely combined self-blocks. The close try, 1. Qg1, is prevented by 1 . . . Pf5+. It is this move of Black, indeed, which, by virtually forcing the key-move, is the only fault that can be found in this position; and to some the necessity of the key might remain unrevealed for a time, while the stronger moves of White were being essayed.

No. 237.

First Special Prize, Eighth Tourney, Sydney Morning Herald, 1902-3.

"Swinging upon Cobwebs."

Judge: J. J. Glynn.



White to mate in two moves.

"This is undoubtedly the finest piece of work, and while I have to admit that the threatened checks by the Kt and P are necessary to correct construction, I relegate it to second place on account of the lack of difficulty. With cannon to right and cannon to left, it is inconceivable to ordinary comprehension how the author managed to carry out his idea with only one paltry dual."

J. J. Glynn's Report.

The dual referred to is the mate by Knight or Rook after 1 . . . Pc2.

Mr. Barry in Montreal Daily Witness, August 15, 1903, speaks of this problem as follows:— "These 2-ers remind me of the recent experiments with a triple P discovered check, with mates differing accordingly.* Mr. Mackenzie is satisfied with two checks from the Pawn. In the Special Prize-winner the key is of a very hackneyed sort, but the two diagonal Kt mates are original and the cross-fire upon Black King made construction difficult if somewhat forced. There are seven real variations and one dual, which nothing was left to prevent."

No. 237a.

J. C. J. Wainwright.

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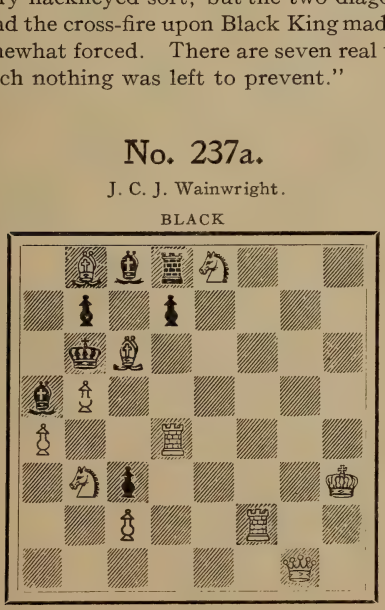


WHITE

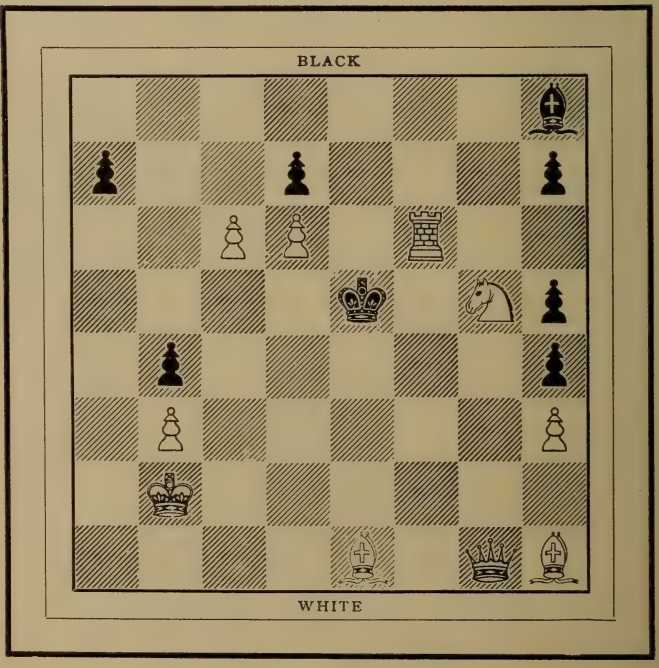
White to mate in two moves.

1. Rf6.

*For an example see No. 237a.

No. 238.

Version of Competitor in Manchester Times, 1902-4.



White to mate in three moves.

No. 237.

SOLUTION:

1. Re2, P×P+; 2. Kt e5 mate.
Pd5+; 2. Kt g3 mate.
R×R+; 2. Kt f2 mate.
Kt f3+; 2. Q×Kt mate.
R×Kt; 2. B×R mate.
K×R; 2. Kt×QBP mate.
threat; 2. Kt b2 mate.

No. 238.

SOLUTION:

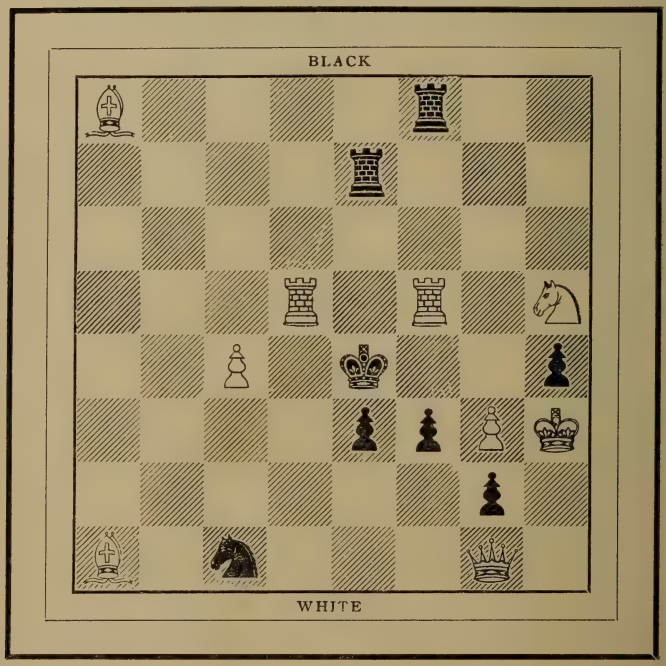
1. Be4, K×R; 2. Qd4+, K×Kt;
3. Bd2 mate.
B×R; 2. Qh2+, Kd4;
3. Bf2 mate.
Ph6; 2. Kt f3+, K×R;
3. Qg6 mate.
2. Kt f3+, K×B;
3. Qd4 mate.
Pa6; 2. Bf2, K×R;
3. Bd4 mate.
2. Bf2, B×R;
3. Qh2 mate.

No. 239.

First Prize in Informal Tourney of Brighton and Hove Society, 1903-4.

"Salut d'Amour."

Judges: Max J. Meyer, J. Keeble.



White to mate in two moves.

No. 239.

SOLUTION:

1. Rf6,	Re5;	2. Rd4 mate.
	Re8;	2. Rd8 mate.
	QR else;	2. Re6 mate.
	R×R;	2. Kt×R mate.
	Rf7;	2. Rd7 mate.
	KR else;	2. Rf4 mate.
	Kt d3;	2. Re5 mate.
	Kt else;	2. Qb1 mate.
	Pe2;	2. Qd4 mate.
	Pf2;	2. Q×Kt P mate.
	P×P;	2. Kt×P mate.

"A marvellously constructed problem on account of the numerous near tries (R×R, Rg5, Bf6, P×P, Q×Kt) each of which requires considerable thought to discover the right move for its frustration. The correct key is in very good style, being a retreat, and lessening the guard around the Black K. The variations produced by the two Black R's are capital."

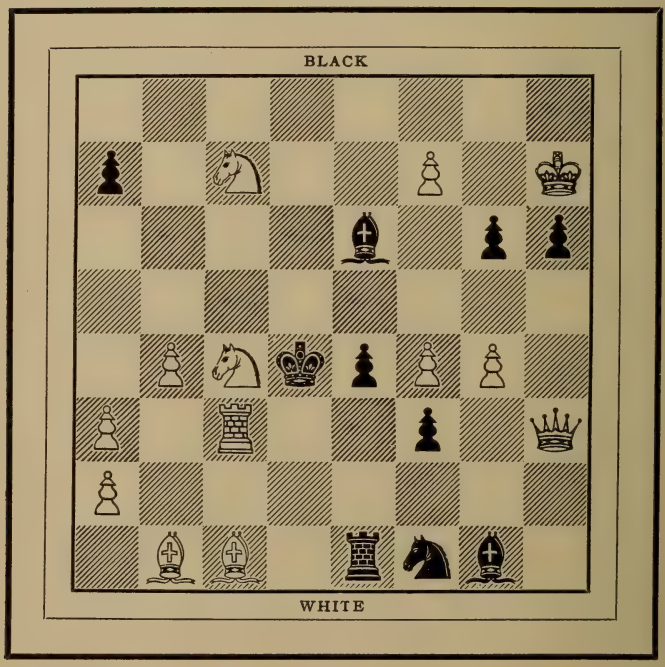
Report of Max J. Meyer.

No. 240.

Eighth Prize in Aftonbladet, Fifth Tourney, 1903-4.

"Wi' a Heart and a Hand o' Steel."

Judges: L. Collijn, F. Englund, R. Sahlberg.



White to mate in three moves.

No. 240.

SOLUTION:

1. Pg5, B×Kt;	2. Qc8, K×R;
	3. Kt b5 mate.
	2. Qc8, else;
	3. Qh8 mate.
B×Q;	2. Kt d6, K×R;
	3. QKt b5 mate.
	2. Kt d6, Kt d2;
	3. KKt b5 mate.
	2. Kt d6, Pa6;
	3. Rc4 mate.
B×P;	2. Kt b5+, Kd5;
	3. Qd7 mate.
Bd7;	2. Bb2, B×Q;
	3. Rc1 mate.
	2. Bb2, else;
	3. Q×B mate.

"Here is a mainplay with a really phenomenal second move. The key-move is not so good, however; and the problem gives the impression of being worked up from a two-mover."

Judges' Report.

"The judges were wrong in suggesting that this three-mover was elaborated from a two-mover. The primal conception was the blending of the two lines of play, 2. Qc8 after 1 . . . . B×Kt and 2. Kt d6 after 1 . . . B×Q."

A. F. M.

No. 241.

Competitor in Brighton and Hove Society Informal Tourney, 1903-4.
"From Clue to Capture."
Judges: Max J. Meyer, J. Keeble.

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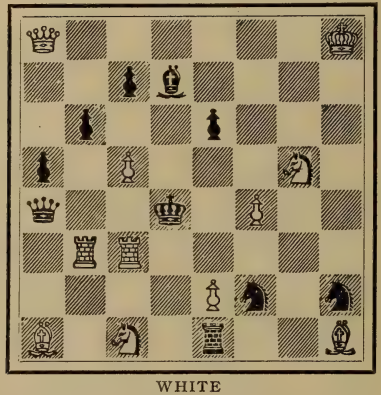

WHITE

White to mate in two moves.

No. 242.

Competitor in Aftonbladet, Fifth Tourney, 1903-4.
"Folly."
Judges: L. Collijn, F. Englund, R. Sahlberg.

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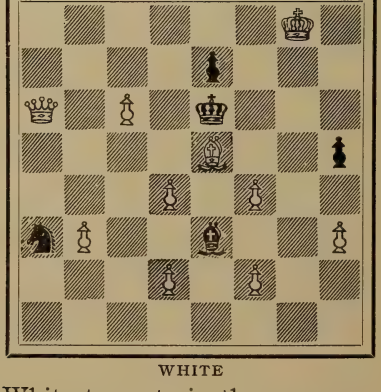


WHITE

White to mate in three moves.

No. 241.

SOLUTION:

1. Qc6,	Q×Q;	2. Rc2 mate.
	Qb4;	2. Q×B mate.
	Qc4;	2. Rd3 mate.
	Q×R;	2. Kt×Q mate.
	B×Q;	2. Kt×P mate.
	Bc8;	2. Q×Q mate.
	P×P;	2. Q×P mate.
	R×P;	2. Kt×R mate.
	R else;	2. Pe3 mate.
	QKt any;	2. Qe4 mate.
	KKt any;	2. Kt f3 mate.
	Pe5;	2. Qd5 mate.

"Capital play by Black Q, and altogether the problem has eleven (sic) variations cleverly woven together. The key being an approaching move is not so good as in the First Prize winner (No. 239) and the White Rook on b3 does very little."

Report of Max J. Meyer.

No. 242.

SOLUTION:

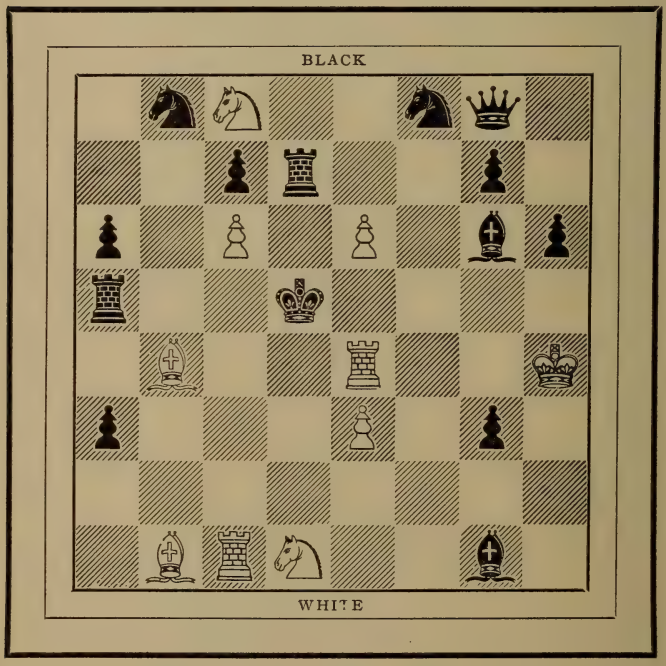
1. Qe2,	Kd5;	2. Qf3+, Ke6;
		3. Pf5 mate.
	Kf5;	2. Qd3+, Ke6;
		3. Pd5 mate.
	Kt any;	2. Pd5+, K×P;
		3. Qc4 mate.
		2. Pd5+, Kf5;
		3. Qd3 mate.
	Ph4;	2. Pf5+, K×P;
		3. Qg4 mate.
		2. Pf5+, Kd5;
		3. Qf3 mate.
	B×d4;	2. Qe4, B×B;
		3. Q×B mate.
		2. Qe4, else;
		3. Pf5 mate.
	B×f4;	2. Qe4, any;
		3. Pd5 mate.

No. 243.

Honorable Mention in Hampstead and Highgate Express, Sixth Tourney, 1903-4.

"What Matter!"

Judge: B. G. Laws.



White to mate in two moves.

No. 243.

SOLUTION:

1. Bd6,	R×B;	2. Kt e7 mate.
	P×B;	2. Kt b6 mate.
	B×R;	2. Ba2 mate.
	Kt×BP;	2. Kt c3 mate
	B×P;	2. Kt×B mate.
	Rc5;	2. R×R mate.
	Q×P;	2. Rd4 mate.
	threat;	2. Re5 mate.

No. 244.

1821 British Chess Magazine, January, 1904.

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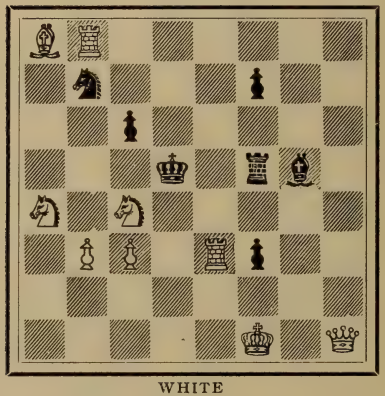

WHITE

White to mate in two moves.

No. 245.

Contributed to the London Times, 1904.

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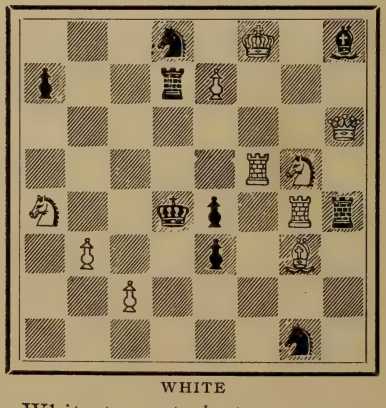


WHITE

White to mate in two moves.

No. 244.

SOLUTION:

1. Qh5, Bf6;	2. Q×P(f7) mate.
Bf4;	2. Q×P(f3) mate.
B else;	2. Q×R mate.
Pf2;	2. Qd1 mate.
R any;	2. Re5 mate.
Kt d6;	2. KKt b6 mate.
Kt c5;	2. QKt b5 mate.
Kt else;	2. Rb5 mate.
Pc5;	2. B×Kt mate.

No. 245.

SOLUTION:

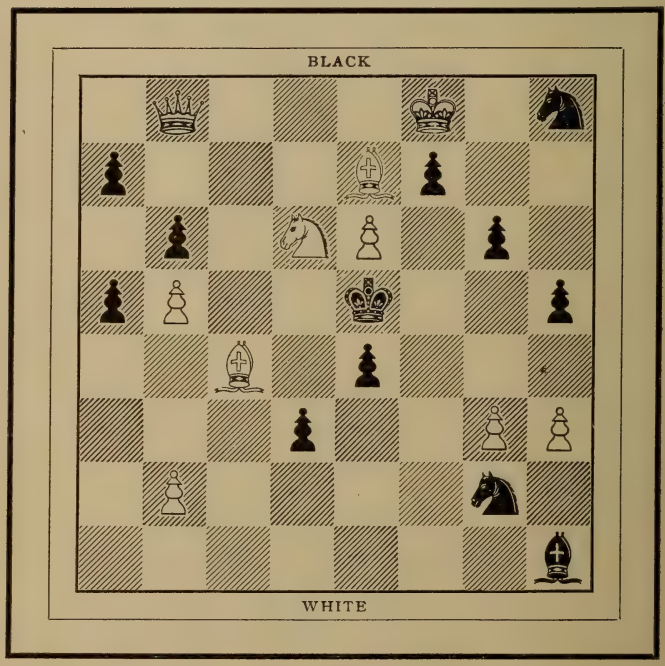
1. Rb5, Rd5;	2. Rb4 mate.
Rd6;	2. Q×R mate.
R×R;	2. Q×B mate.
KR else;	2. R×P mate.
Be5;	2. B×B mate.
B else;	2. Q×B mate.
Pa6;	2. Qb6 mate.
Pe2;	2. Bf2 mate.
QKt any;	2. Kt e6 mate.
KKt any;	2. Kt f3 mate.

No. 246.

Eighth Prize, ex æquo, in Joint Tourney of Brighton and Hove Society and Das Neue Illustrirte Blatt, 1903-4.

"With all Thy Faults I Love Thee Still."

Judges: Dr. E. Mazel, B. G. Laws.



White to mate in three moves.

No. 246.

SOLUTION:

1. Ba2, Pg5;	2. Kg7, Kd4;
	3. Kt f5 mate.
	2. Kg7, else;
	3. Bf6 mate.
Ph4;	2. Kt f5+, K×Kt;
	3. Pg4 mate.
Kt any;	2. Kt f5+, K×Kt;
	3. Qf4 mate.
Kd4;	2. Kt c4, any;
	3. Q mate.
threat;	2. Qd8, Kd4;
	3. Kt c4 mate.
	2. Qd8, else;
	3. Bf6 mate.

"The conception of this problem is a fine one. Two of the continuations are quiet and excellent, viz.—1 . . . Pg5, and 1 . . . Pd2 (the threat). The third quiet second move is but an interchange of the threat, and falls flat, as the principal mate is an ugly one, and is forced by three moves of Black, all others offering White a choice of mating moves. One other defence brings out a clever line, viz.—Ph4. The problem therefore has three capital variations, leading to as many model mates. This is not, however, the extent of its beauty since there is subtlety in the defences which compel White to vary his attack. The threat itself, especially when the promising defence of 1 . . . Pd2 is weighed in, is clever; and this enhances the key move, which is interesting and good. The tries are not many, 1. Bb3 being the most potent, and this is foiled by a creeping and artful step on Black's part. The duals form a heavy ballast, but the beauties of the solution can carry something fairly weighty in this respect."

Report of B. G. Laws.

"Mr. Laws speaks of three model mates only, but there are five such mates. In the continuation after 1 . . . Pg5, if Black plays 2 . . . Pe3, there is a fourth by 3. Bf6 mate; while in the threat a fifth comes about in a similar manner."

A. F. M.

"Evidently the work of an expert composer—probably Mackenzie—but the duals* are here of great account."

Report of Dr. Mazel.

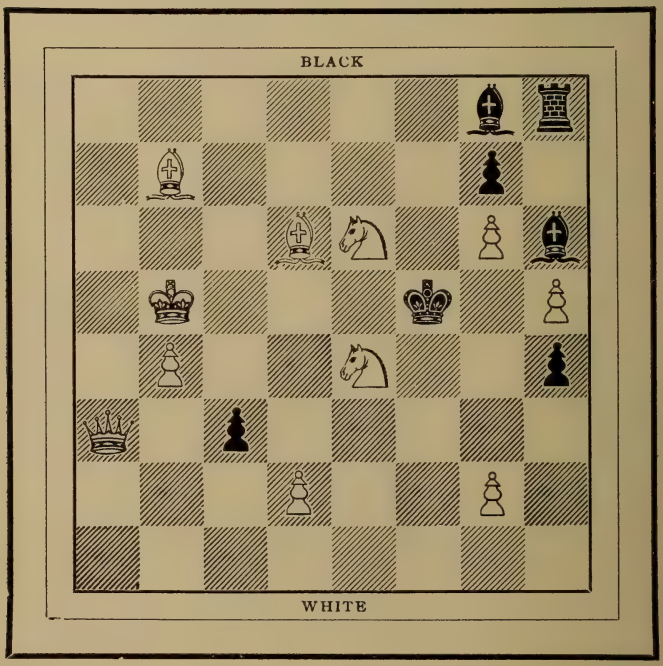
*See Mr. Mackenzie's Introduction.

No. 247.

Honorable Mention in Joint Tourney of Brighton and Hove Society, and Das Neue Illustrirte Blatt, 1903-4.

"What canst Thou further do?"

Judges: Dr. E. Mazel, B. G. Laws.



White to mate in three moves.

No. 247.

SOLUTION:

1. Qa1,	K×Kt;	2. Q×P, Kf5;	3. Qh3 mate.
		2. Q×P, Kd7;	3. Qc8 mate.
	Kg4;	2. Qd1+, Kf5;	3. Kt d4 mate.
	Ph3;	2. Qd1, B×Kt;	3. Pg4 mate.
		2. Qd1, K×Kt;	3. Qg4 mate.
		2. Qd1, Be3;	3. Kt×KtP mate.
		2. Qd1, else;	3. Kt d4 mate.
	B×Kt;	2. Qf1+, Kg4;	3. Qf3 mate.
		2. Qf1+, Bf4;	3. Q×B mate.
	Pc2;	2. Qe5+, Kg4;	3. Kt f2 mate.
	Be3;	2. Kt×P+, Kg4;	3. Qd1 mate.
	threat;	2. Kt d4+, Kg4;	3. Qd1 mate.

"Elegantly designed. Key good, particularly seeing that 1. Qc1 promises so much, and the afterplay is refreshing. There are two quiet second moves, but the first (after 1 . . . K×Kt) is none too perfect, since it admits of dual mates. The other, however, is good, as there is a marked point which the defence gives, viz.—1 . . . Ph3, 2. Qd1. There are five model mates but the variety of these mates cannot be deemed a special item, since there is an annoying repetition in structure. The duals are obviously unavoidable, but they must be entered on the wrong side of the account. There are some attractive tries, which increase the value of the problem on the score of difficulty and construction. It is curious to note that the play is managed by the Q and the Kt at e6, with one Pawn movement, though the other Kt gives a mate he cannot be proud of at f2. The results produced in this work are good, seeing that only eighteen men are engaged."

Report of B. G. Laws.

"There was evidently a misprint in the official report. The main play has four, not five model mates."

A. F. M.

"Probably by the same author as 'With all Thy Faults I Love Thee Still.' It is a pretty rendering of an old idea, but not accurately worked out. There are a considerable number of duals.*"

Report of Dr. Mazel.

*See note in Mr. Mackenzie's introduction.

No. 248.

Contributed to Checkmate, September, 1904.

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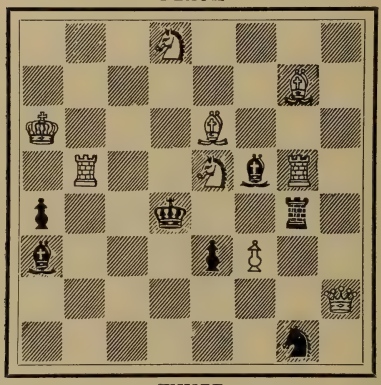

WHITE

White to mate in two moves.

No. 249.

Contributed to Lasker's Chess Magazine, 1904.

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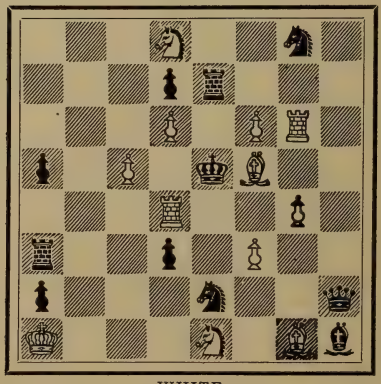

WHITE

White to mate in two moves.

No. 248.

SOLUTION:

1. Rc5, K×R; 2. Kt d3 mate.
B×R; 2. Qb2 mate.
Bd3+; 2. Kt c4 mate.
B×B; 2. Kt×B mate.
Pe2; 2. Qf2 mate.
threat; 2. Rc4 mate.

No. 249.

SOLUTION:

1. Be6, R×B; 2. Kt f7 mate.
P×B; 2. Kt c6 mate.
Kt×P; 2. Rg5 mate.
B×P; 2. Kt×B mate.
Qf4; 2. Rd5 mate.
Kt×R; 2. B×Q mate.
Kt c3; 2. Kt×P mate.
Kt g3; 2. Pf4 mate.
threat; 2. Re4 mate.

No. 250.

Contributed to Brooklyn Eagle, 1904.

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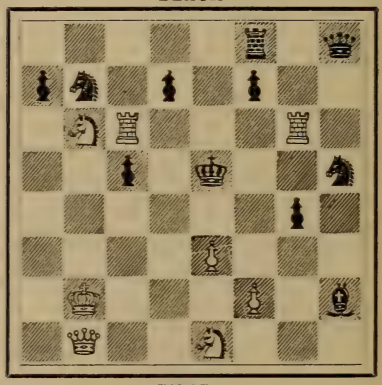

WHITE

White to mate in two moves.

No. 251.

Contributed to Brooklyn Eagle, 1904.

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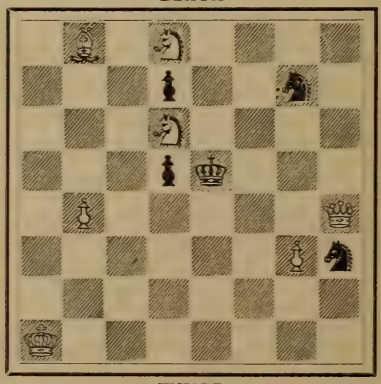


WHITE

White to mate in two moves.

No. 250.

SOLUTION:

1. Pf3,	Kt d6;	2. R×BP mate.
	Kt f6;	2. Rg5 mate.
	Kt g3;	2. Pf4 mate.
	Pf5;	2. Kt d3 mate.
	Pd5;	2. Kt d7 mate.
	P×P;	2. KKt×P mate.
	threat;	2. Qe4 mate.

No. 251.

SOLUTION:

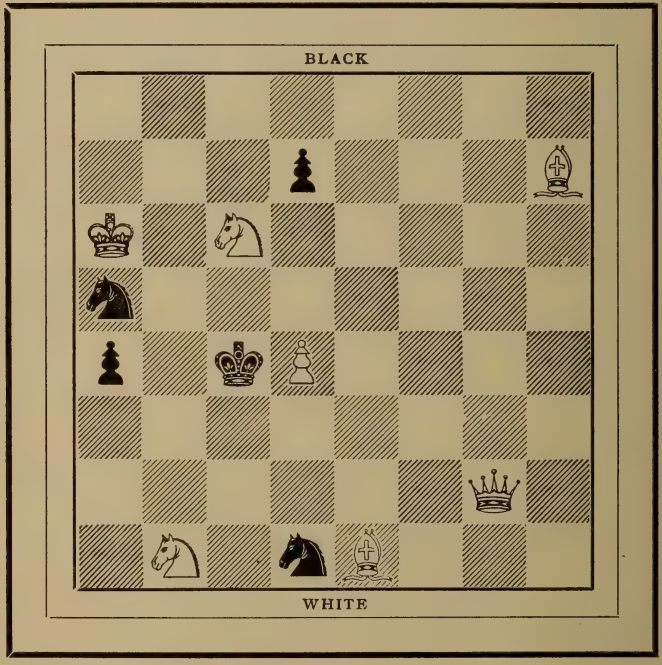
1. Ba7,	K×Kt;	2. Bb8 mate.
	Kt e6;	2. QKt f7 mate.
	Kt f5;	2. KKt f7 mate.
	QKt else;	2. Qe7 mate.
	KKt any;	2. Qf4 mate.
	Pd4;	2. Q×P mate.

No. 252.

Honorable Mention in Revue d'Echecs, 1904.

"Dear Heart."

Judges: P. H. Williams, Baron Wardener.



White to mate in two moves.

No. 252.

SOLUTION:

1. Bc3,	Kt×B;	2. Kt d2 mate.
	P×Kt;	2. Qg8 mate.
	Kb3;	2. Qd5 mate.
	Kt×Kt;	2. Qa2 mate.
	Kt b3;	2. Kt e5 mate.
	threat;	2. Kt×Kt mate.

"A very graceful problem with a good key. My colleague and I are both uncertain as to its entire originality; the mates are fine but seem familiar. Economy is first class—it is a case of **multum in parvo.**"

Report of P. H. Williams.

"A constructive gem. The key is in good style, all the variations charming, the position very graceful; but the problem recalls several already published."

Report of Baron Wardener.

"The character of this two-mover is such that the fear of the judges that it might have been anticipated was a very natural one. I am glad to say, however, that the test of time has satisfactorily established, as I was sanguine it would do, the originality of the little problem, for which I entertain very kindly feelings."

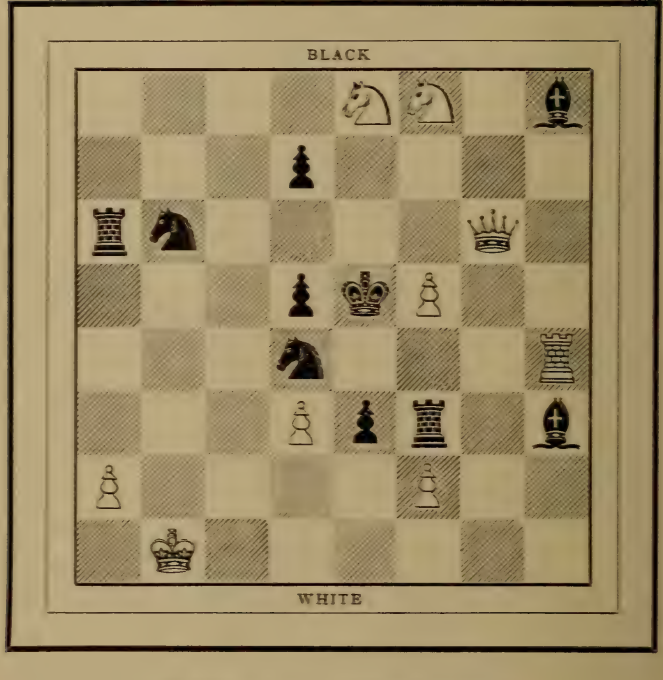
A. F. M.

No. 253.

Ninth Best in Revue d'Echecs Tourney, 1904.

"La Miserere."

Judges: P. H. Williams, Baron Wardener.



White to mate in two moves.

No. 253.

SOLUTION:

1. Qh5, Rf5; 2. Pf4 mate.
   Kt×P; 2. Pd4 mate.
   B×P; 2. Q×KB mate.
   QKt any; 2. Kt×P mate.
   threat; 2. Kt g6 mate.

No. 254.

Competitor in Revue d'Echecs, 1904.
"Il Trovatore."
Judges: P. H. Williams, Baron Wardener.

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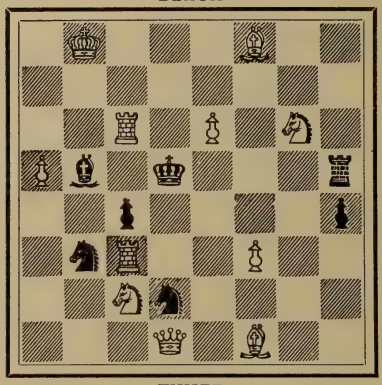

WHITE

White to mate in two moves.

No. 255.

Competitor in Revue d'Echecs, 1904.
"In Deadly Peril."
Judges: P. H. Williams, Baron Wardener.

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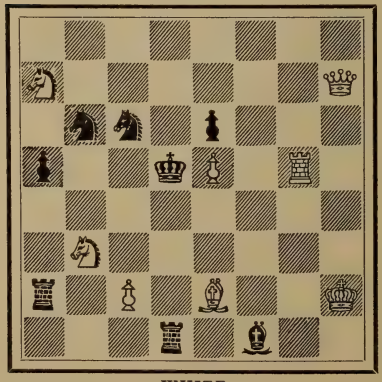

WHITE

White to mate in two moves.

No. 254.

SOLUTION:

1. Bd3,	P×B;	2. Rd6 mate.
	K×R;	2. Kt b4 mate.
	B×R;	2. B×P mate.
	Re5;	2. Kt e7 mate.
	Kt×P;	2. Q×Kt mate.
	threat;	2. Be4 mate.

No. 255.

SOLUTION:

1. Kt c8,	Kt×P;	2. Qb7 mate.
	KKt else;	2. Kt e7 mate.
	Kt c4;	2. Bf3 mate.
	QKt else;	2. Pc4 mate.
	B×B;	2. Kt×Kt mate.

No. 256.

Contributed in Jamaica Leader, Jan. 29, 1904.

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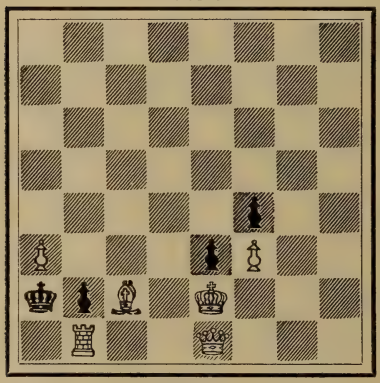

WHITE

White to mate in two moves.

No. 257.

Contributed to Jamaica Leader, February 5, 1904.

"She Stoops to Conquer."

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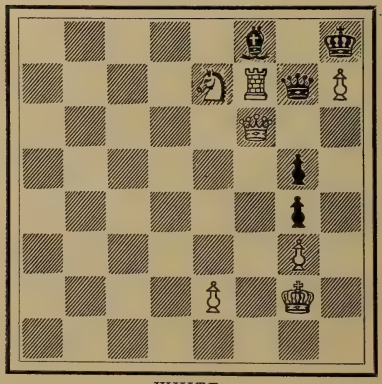

WHITE

White to mate in two moves.

No. 256.

SOLUTION:

1. Bd1, K×P; 2. Qa5 mate.
   K×R; 2. Bb3 mate.

This problem and the two following were contributed to the Solving Tourney for beginners conducted by Mr. Mackenzie in Jamaica Leader. They are all three graceful examples of light-weight strategy, the key of each one containing something piquant.

No. 257.

SOLUTION:

1. Qa1, Q×Q; 2. Kt g6 mate.
   K×P; 2. Qh1 mate.
   B×Kt; 2. Q×Q mate.

No. 258.

Contributed to Jamaica Leader, February 12, 1904.

"The Ambush."

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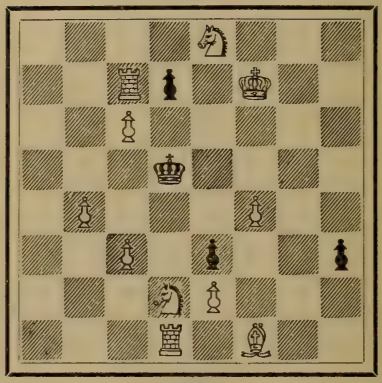

WHITE

White to mate in two moves.

No. 259.

Contributed to Jamaica Daily Telegraph, Christmas, 1904.

"The Christmas Tree."

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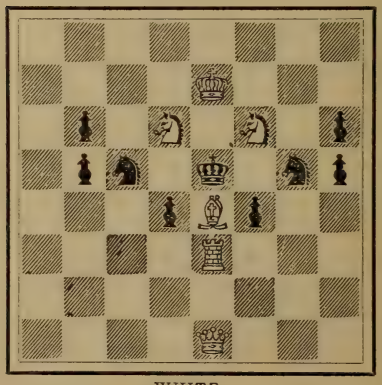


WHITE

White to mate in two moves.

No. 258.

SOLUTION:

1. Re1,	P×Kt;	2. Pe4 mate.
	P×P;	2. Rd7 mate.
	Pd6;	2. Kt f6 mate.
	Ph2;	2. Bg2 mate.

No. 259.

SOLUTION:

1. Qe2,	KKt×B;	2. Q×RP mate.
	KKt else;	2. Kt f7 mate.
	QKt×B;	2. Q×Kt P mate.
	QKt else;	2. Kt d7 mate.
	BP×R;	2. Qh2 mate.
	QP×R;	2. Qb2 mate.
	Pb4;	2. Kt c4 mate.
	Ph4;	2. Kt g4 mate.

"This Christmas Tree is the best representation of anything of the kind I have ever seen, and is very good indeed considering that there are eight variations. It is a problem which might be quoted with a purpose in many years to come."

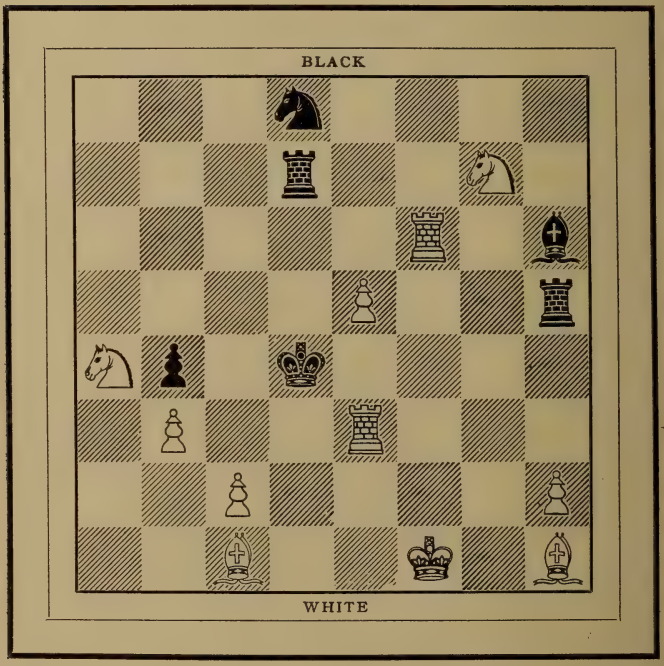
J. Keeble.

No. 260.

Awarded First Prize in Cheltenham Examiner (Informal) Tourney, 1904-5.

"Cross and Crown."

Judge: W. S. Branch.



White to mate in two moves.

No. 260.

SOLUTION:

1. Bf3,	Rf7;	2. Rd6 mate.
	Rd5;	2. Re4 mate.
	Rg5;	2. Rf4 mate.
	R×P;	2. Rd3 mate.
	Bg5;	2. Kt f5 mate.
	B×R;	2. Bb2 mate.
	Kt any;	2. Kt e6 mate.

No. 261.

Honorable Mention in Cheltenham Examiner (Informal) Tourney, 1904-5.
Judge: W. S. Branch.

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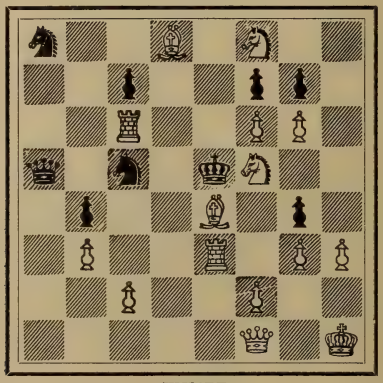

WHITE

White to mate in two moves.

No. 262.

Contributed to Lasker's Chess Magazine, 1905.

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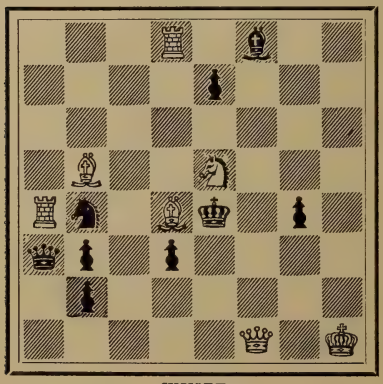


WHITE

White to mate in two moves.

No. 261.

SOLUTION:

1. Qa6,	Qb5;	2. Qa1 mate.
	Q×Q;	2. R×Kt mate.
	Kt×Q;	2. Kt d7 mate.
	Kt×B;	2. Q×Q mate.
	Kt b6;	2. B×P mate.
	P×BP;	2. B×KBP mate.
	P×Kt P;	2. Kt×P mate.
	P×RP;	2. Pf4 mate.

No. 262.

SOLUTION:

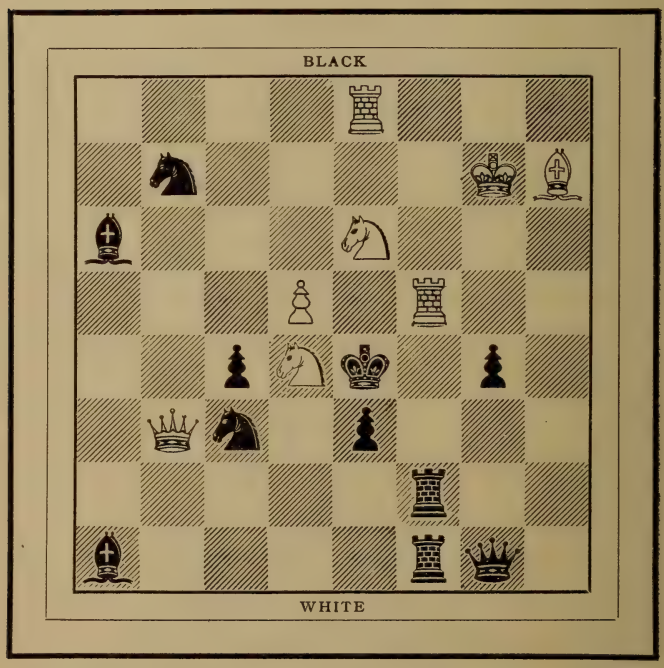
1. Kt d7,	K×B;	2. Q×P mate.
	Kd5;	2. Kt c5 mate.
	Kt d5;	2. B×P mate.
	Kt else;	2. Bc6 mate.
	KP any;	2. Kt f6 mate.
	threat;	2. Kt c5 mate.

No. 263.

Awarded Third Prize in Hampstead and Highgate Express, Seventh Tourney, 1904-5.

"The Weird o' it."

Judges: B. G. Laws, A. C. Challenger.



White to mate in two moves.

No. 263.

SOLUTION:

1. Kt f3, P×Kt+; 2. Rg5 mate.
Kt×P+; 2. Rf6 mate.
KKt else+; 2. KKt d4 mate.
Kd3; 2. Kt f4 mate.
R×Kt; 2. Qc2 mate.
threat; 2. Kt c5 mate.

"This is an interesting specimen of a recent Task-Problem, viz., permitting Black, after key-move, to give checks, which are met by the Attack without captures. There are six mates and one dual, which latter is not serious; but the White Queen is not a very potent factor in the arrangement, seeing that it gives only one mate. It is of course necessary firstly to guard c2 after 1 . . . Kd3, and d3 when 1 . . . KKt any."

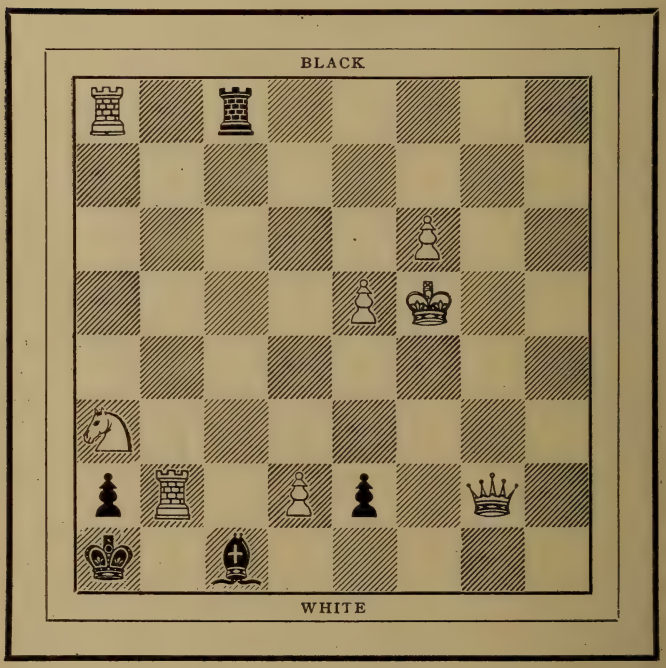
B. G. Laws.

In his definition of the task here achieved Mr. Laws does not point out clearly that none of the checks can be given until after the key-move is made. It is the key which permits all three, a feature very difficult to attain.

No. 264.

Version of Competitor in Norwich Mercury "King in the Corner" Tourney, 1904-5.

Judges: M. J. Meyer, A. C. Challenger.



White to mate in three moves.

No. 264.

SOLUTION:

1. Qe4, B×R; 2. Qb1+, P×Q;
3. Kt c2 mate.

K×R; 2. Qd4+, Kb3;
3. Qb6 mate.

2. Qd4+, Rc3;
3. Q×R mate.

Rb8; 2. Kt c2+, K×R;
3. R×R mate.

R×R; 2. Rb1+, P×R;
3. Q×P mate.

This problem, without the B. P. on e2, was awarded Second Prize, ex æquo, in the Tourney, but afterwards was discovered to have three keys.

No. 265.

Contributed to Norwich Mercury, 1905.

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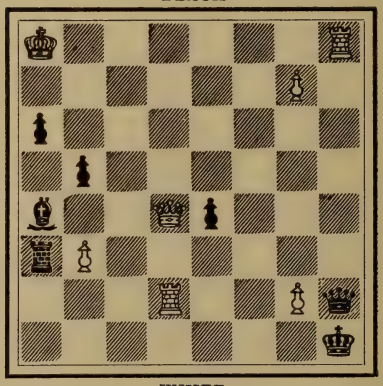

WHITE

White to mate in two moves.

No. 266.

Contributed to Norwich Mercury, 1905.

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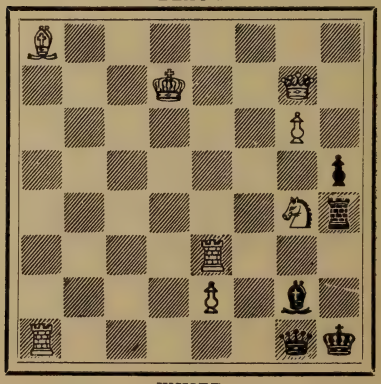

WHITE

White to mate in two moves.

We have seen earlier in this volume examples of great mating purity in the center of the board, as well as certain definitions as to what constitutes pure mates (cf. Nos. 127 and 187). No. 265a shows possibly the maximum of pure mates in the center of the board, according to the definitions just referred to. We quote from Norwich Mercury of January 18, 1905, some comments in connection with it by Mr. Mackenzie:

"Under the conditions as to how different mates in the same problem are to be distinguished, given recently in your column, Mr. Howard's problem can certainly lay claim to the possession of nine different pure mates. I am sure the leading Continental authorities hold as pure a mate in which there is in the king's field a pinned piece which could otherwise capture, or interpose, provided, of course, the square on which the pinned piece stands is commanded by no other than the pinning piece. I have been experimenting on the lines of this problem, and enclose what I think the best positions I have evolved. In No. 265 there are eight model mates, while in No. 266 there are fourteen pure mates. I think the extreme is reached in each case, but in submitting these problems I wish it to be understood that I do not think I have made a very great achievement."

No. 265a.

K. S. Howard.

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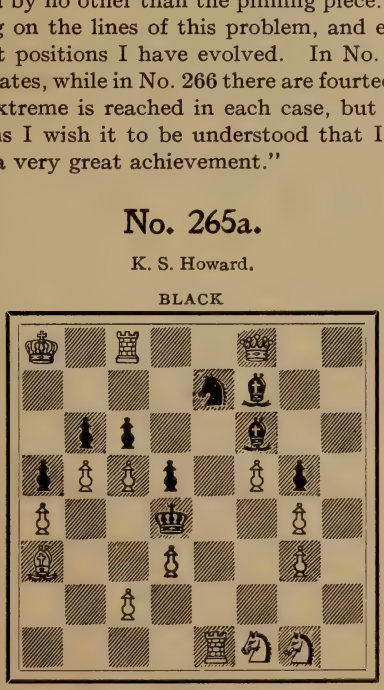


WHITE

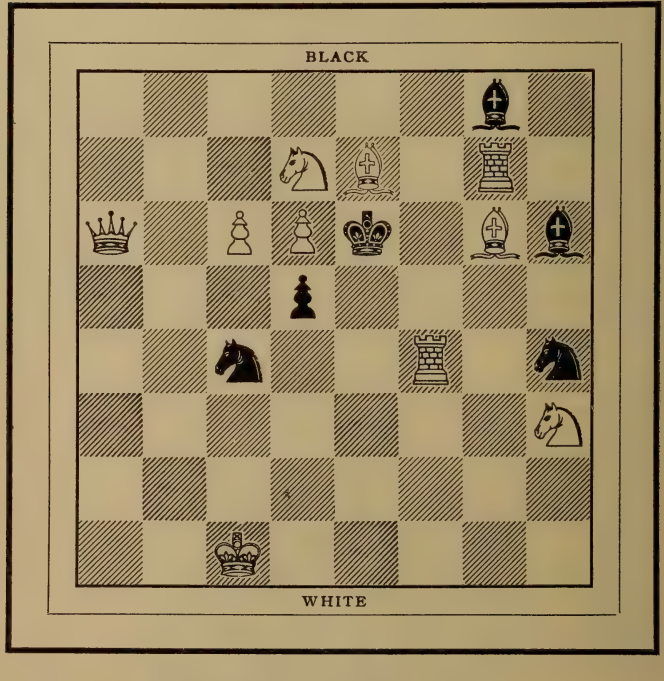
White to mate in two moves.

1. Rc1.

No. 267.

Awarded Fourth Prize in Western Daily Mercury Tourney, 1904.

"I'll be True."



White to mate in two moves.

No. 265.

SOLUTION:

1. Rc2, Q×R; 2. P×Q mate.
Q else; 2. R×Q mate.
Ra1; 2. Q×R mate.
threat; 2. Qd1 mate.

No. 266.

SOLUTION:

1. Qh8, Rh2; 2. Kt f2 mate.
R×Kt; 2. Rh3 mate.
P×Kt; 2. Q×R mate.
B×B; 2. Q×B mate.
B else; 2. B×B mate.
Q×R; 2. Q×Q mate.
Q else; 2. R×Q mate.

No. 267.

SOLUTION:

1. Bf8, Kt×P; 2. Re7 mate.
Kt e3; 2. Rf6 mate.
Kt e5; 2. Kt c5 mate.
QKt else; 2. Qe2 mate.
Kt×B; 2. R×Kt mate.
KKt else; 2. Bf5 mate.
QB any; 2. Bf7 mate.
B×KR; 2. Kt g5 mate.
B×QR+; 2. Kt×B mate.
Pd4; 2. Q×Kt mate.

No. 268.

Competitor in Western Daily Mercury Tourney, 1904.

"Pansy Faces."

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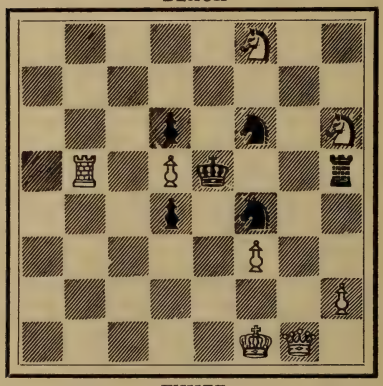

WHITE

White to mate in two moves.

No. 269.

Awarded a Weekly Prize in London Opinion, 1905.

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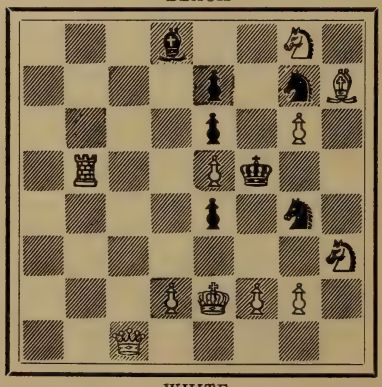


WHITE

White to mate in two moves.

No. 268.

SOLUTION:

1. Qg2, Kt×Q; 2. Kt g6 mate.
QKt×P; 2. Qg3 mate.
Kt g4; 2. Kt d7 mate.
KKt×P; 2. Qg7 mate.
R×Kt; 2. Qg5 mate.
Rf5; 2. Kt f7 mate.
Pd3; 2. Qb2 mate.

No. 269.

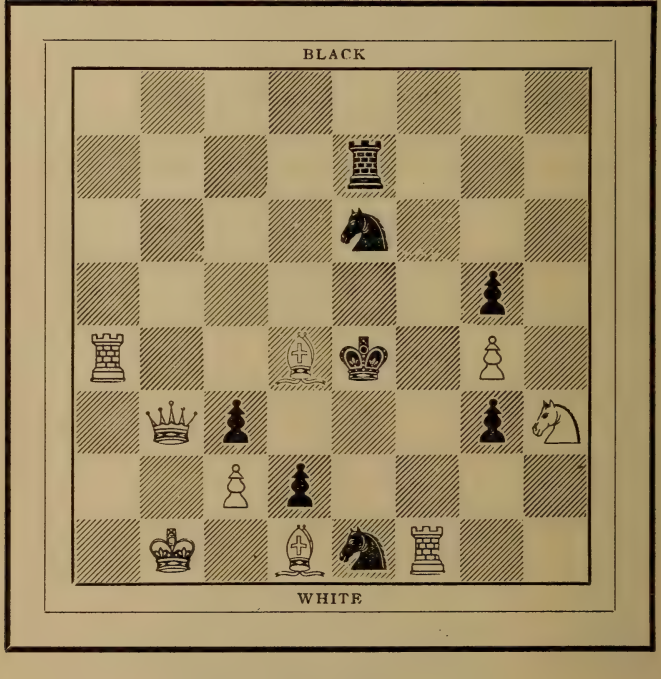
SOLUTION:

1. Qg1, Kt×KP; 2. Pg4 mate.
QKt else; 2. Kt h6 mate.
KKt any; 2. Pg7 mate.
Pe3; 2. Qb1 mate.
B any; 2. Kt×P mate.

No. 270.

From Set awarded Honorable Mention in Melbourne Leader Tourney. 1903-5.

"Good-bye, Sweet Dream, good-bye."



White to mate in two moves.

No. 270.

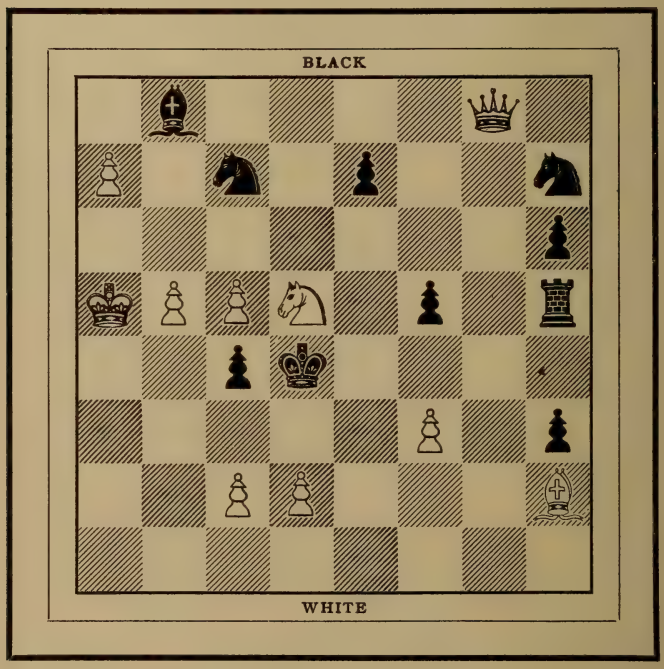
SOLUTION:

1. Rf7,	Kt×B;	2. R×R mate.
	KKt else;	2. Kt×P mate.
	Re8;	2. Qb7 mate.
	R else;	2. Q×Kt mate.
	Kt×P;	2. B×Kt mate.
	QKt else;	2. Bf3 mate.
	Pg2;	2. Kt f2 mate.

No. 271.

From Set, Awarded Honorable Mention in Melbourne Leader Tourney, 1903-5.

"Good-bye, Sweet Dream, good-bye."



White to mate in three moves.

No. 271.

SOLUTION:

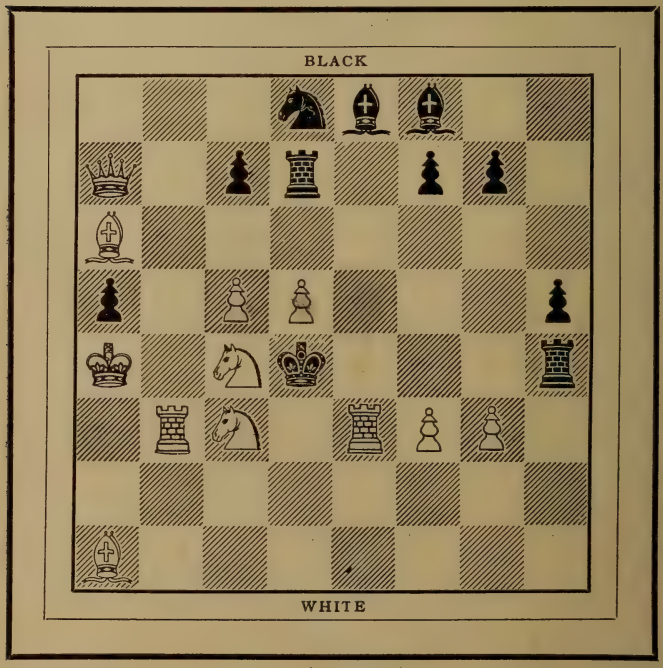
1. Kt f4,	K×P;	2. Qd5+, Kt×Q;
		3. Kt e6 mate.
	Pc3;	2. Kt e2+, K×P;
		3. Pd4 mate.
	Kt f6;	2. Bg1+, Ke5;
		3. Kt g6 mate.
	Kt f8;	2. Qg1+, Ke5;
		3. Qg7 mate.
	Kt g5;	2. Qd8+, Ke5;
		3. Qh8 mate.
		2. Qd8+, K×P;
		3. Bg1 mate.
	Ke5;	2. Kt d3+, Kf6;
		3. Be5 mate.
	Kt e6;	2. Kt×Kt+, Kd5;
		3. Pa8 (Q) mate.
	Pe6;	2. Qd8+, Ke5;
		3. Kt mate.
	threat;	2. Qd5+, Kt×Q;
		3. Kt e6 mate.

No. 272.

First Prize in Sydney Morning Herald, Tenth Tourney, 1904-5.

"With Sword and Lance."

Judge: J. J. Glynn.



White to mate in two moves.

No. 272.

SOLUTION:

1. Kt a3, K×R+; 2. Kt e4 mate.
R×P+; 2. KKt b5 mate.
QR else+; 2. Pc6 mate.
Rh2; 2. Re4 mate.
threat; 2. Kt c2 mate.

"The Kuropatkinic 'masterly march to the rear' of the Kt, instead of the apparently effective advance to e5, is of the highest order of difficulty, as many of your staff of solvers found to their cost. The abandonment of the R, giving the black King a move out, and exposing the white King to the discovered check of the R, is a capital performance. The mate of the second Kt, when 1 . . . R×P dis. ch., is also startlingly beautiful, as the key Kt can equally well interpose and check, though fortunately, from the artistic point, cannot give mate. Indeed, there is not an uninteresting variation in the whole campaign, and the space at my command for this report might be interestingly utilised in expatiating upon the beauties of this combination of difficulty, originality and construction, for, considering the balance of opportunities for 'cut and thrust' on both sides, the construction, too, is a miracle of ingenuity. . .

After carefully summing up my impressions, as noted during my various examinations while solving, and more recently while writing out my criticisms, I unhesitatingly award the prize of five guineas to 'Sword and Lance,' which is the finest two-mover of my experience."

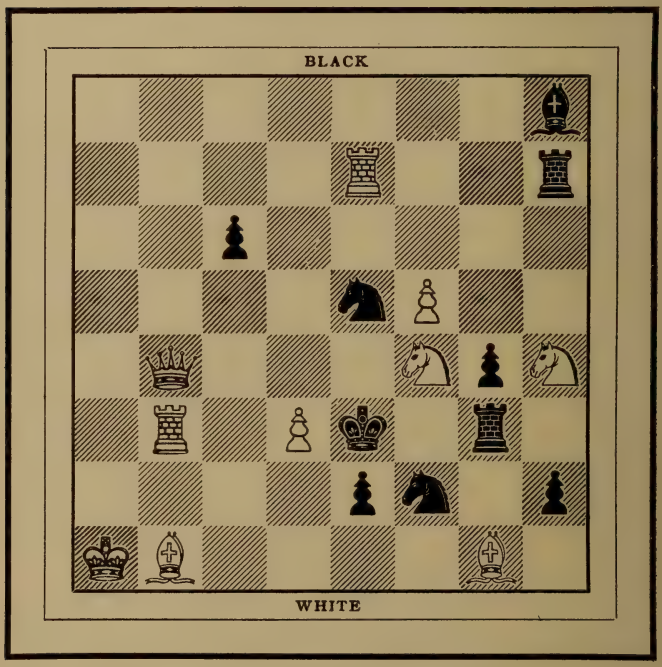
Judge's Report.

No. 273.

Second Special Prize in Sydney Morning Herald, Tenth Tourney, 1904-5.

"A Dream Picture."

Judge: J. J. Glynn.



White to mate in two moves.

No. 273.

SOLUTION:

1. Kt e6,	Kt×P+;	2. Kt g7 mate.
	Kt else+;	2. Pd4 mate.
	Pe1;	2. Q×P mate.
	Rf3;	2. Kt g2 mate.
	threat;	2. Qf4 mate.

"There is no doubt that the defence suggests the clearing of the Kt out of the way of the Q, but the strategy otherwise is excellent. The main variation, 1 . . . Kt×P dis. ch., resulting in the mate, 2. Kt g7, cutting off the double attack of both B and R, is in fine style. It also scores highly in the general economy, many of the mates being almost pure, and every piece doing double duty."

Judge's Report.

No. 274.

Competitor in Sydney Morning Herald, Tenth Tourney, 1904-5.
"Called Back."
Judge: J. J. Glynn.

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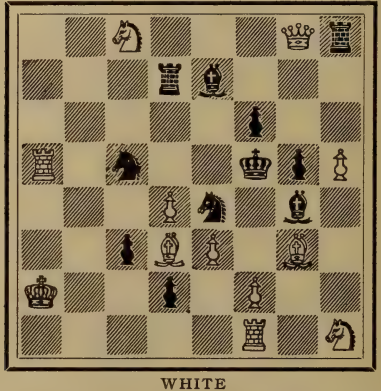

WHITE

White to mate in two moves.

No. 275.

Competitor in Sydney Morning Herald, Tenth Tourney, 1904-5.
"Champions of the King."
Judge: J. J. Glynn.

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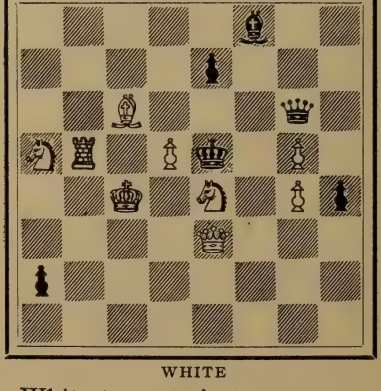


WHITE

White to mate in two moves.

No. 274.

SOLUTION:

1. Bb5, Kt×P;	2. Bd3 mate.
Kt d6;	2. Qd5 mate.
Kt×B;	2. Kt×Kt mate
Kt e6;	2. Qg6 mate.
Rd8;	2. Kt×B mate.
threat;	2. B×R mate.

"For boldness of design this position is unequalled in the competition, and had the constructive skill been on a par with the plan of campaign 'Called Back' might have been ordered 'to the front.' The double-guarding of e5 and f4 is destructive of the general economy, and the mate of the Q at g6 is also objectionable."

Judge's Report.

No. 275.

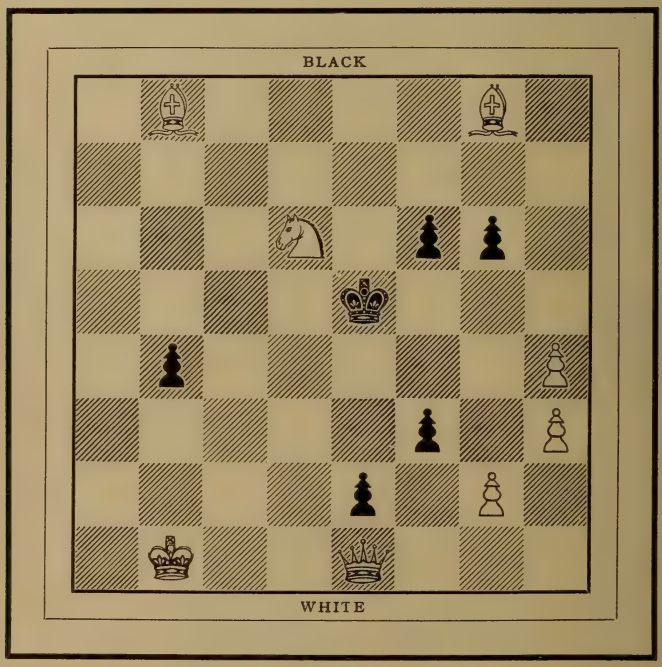
SOLUTION:

1. Kb4, Q×Kt+;	2. Kt c4 mate.
Qd6+;	2. Kt c5 mate.
Pe6+;	2. Pd6 mate.
threat;	2. Kt c4 mate.

No. 276.

Competitor in the Current Tourney of Womanhood, 1904-5.

"Somebody's Darling."



White to mate in three moves.

No. 276.

SOLUTION:

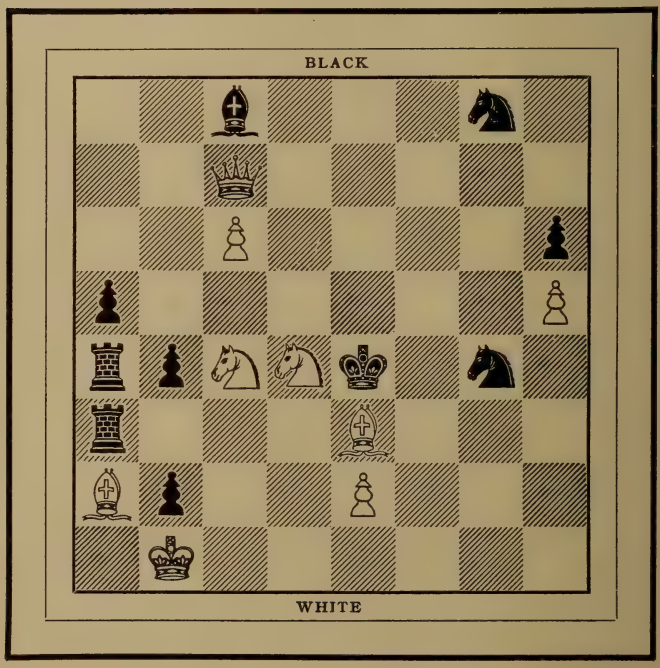
1. Kb2,	Pf5;	2. Q×Kt P, Kf6;
		3. Kt e8 mate.
		2. Q×Kt P, Pf4;
		3. Qc3 mate.
	Kd4;	2. Ba7+, Ke5;
		3. Qg3 mate.
		2. Ba7+, Kd3;
		3. Bc4 mate.
	P×P;	2. Qg3+, Kd4;
		3. Ba7 mate.
	Pf2;	2. Kt f5+, Ke4;
		3. Qb1 mate.

Permission to publish Nos. 276 and 277 prior to the award having been kindly given by Mrs. Rhoda A. Bowles, Chess Editrix of Womanhood, it is requested that neither of the positions be printed or criticised until the Womanhood tourney shall have been entirely completed.

No. 277.

Competitor in the Current Tourney of Womanhood, 1904-5.

"In the Midst of Alarms."



White to mate in three moves.

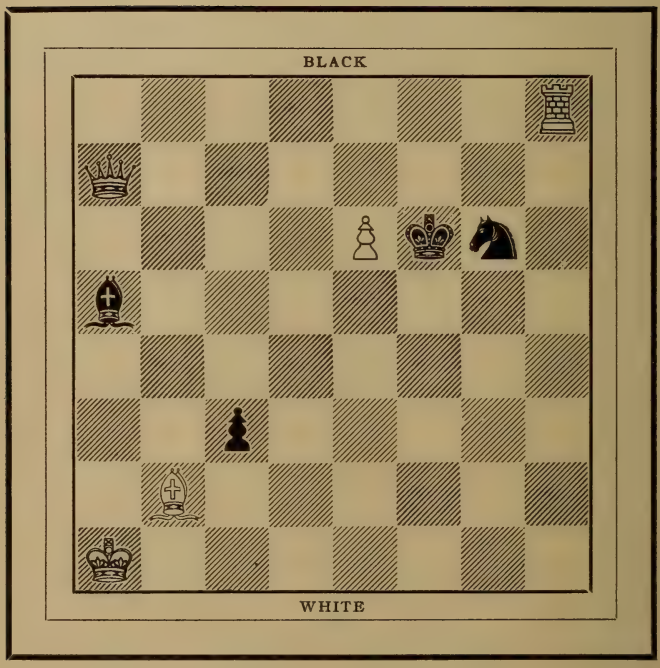
No. 277.

SOLUTION:

1. Kt e6, R×QB; 2. Qe5+, Kt×Q;
3. Kt d6 mate.
Kf5; 2. Kt d6+, Ke5;
3. Bd4 mate.
2. Kt d6+, Kf6;
3. Qg7 mate.
B×Kt; 2. Qf4+, Kd5;
3. Qf3 mate.
R×KB; 2. Kt c5+, Kd5;
3. Kt b6 mate.
2. Kt c5+, Kf5;
3. Qf4 mate.

No. 278.

Twentieth Century Retractor.



1. White to retract his last move;
2. Black to retract his last move;
3. Black to play, so that
4. White can self-mate in one move.

No. 278.

SOLUTION:

1. White's last move was Qg1-a7×B.R. Replace Q and R.
2. Black's last move was Kg7-f6×W. R. Replace K and R.
3. Black moves Pc2.
4. White self mates by 1. Rf2+, Bc3 mate.

It is quite fitting that a collection, as representative as is the present one of every stage in the development of the Problem Art which the last twenty years has seen, should close with an example of the latest wrinkle in construction, the Twentieth Century Retractor. This specimen is even a step forward on the accepted standard, in that it combines self-mate with retractor strategy. Although I do not think the Retractor will be a permanent form of chess problem, yet its vogue to-day gives an interesting opportunity of studying the somewhat original inverted rendering of familiar ideas. In this position, for instance, it is left to the student to decide how far the Indian theme can be said to be present.

No. 279.

Competitor in Hampstead and Highgate Express, 1898.

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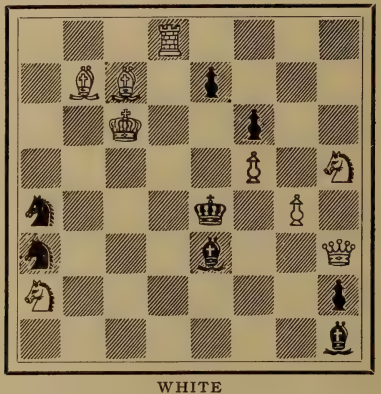

WHITE

White to mate in two moves.

1. Bb8, etc.

No. 280.

Honorable Mention in Sydney Morning Herald, 1898-99.

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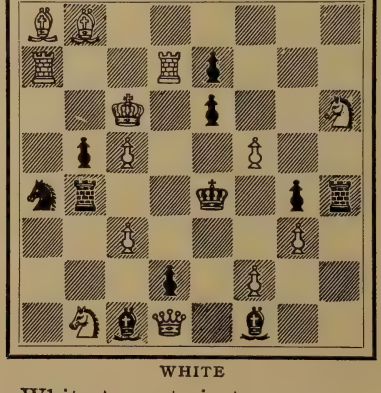

WHITE

White to mate in two moves.

1. Rd8, etc.

No. 281.

Contributed to London Chess Monthly, 1889.

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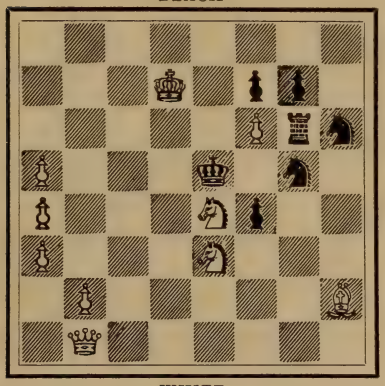

WHITE

White to mate in three moves.

1. Kt d2, etc.

No. 282.

Competitor in Neues Illustrirtes Blatt, 1897.

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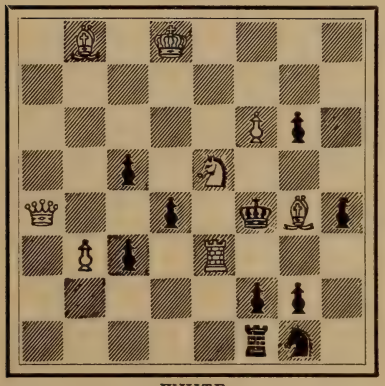

WHITE

White to mate in three moves.

1. Qe8, etc.

SOLUTION OF FRONTISPIECE:

1. Qf7, Re6; 2. Rd5+, K×R;
3. Qf5+, K any;
4. Qc5 mate.
3. Qf5+, KRe5;
4. Qd7 mate.
3. Qf5+, QRe5;
4. Q×P mate.

K×R; 2. Rd7+, Kc6;
3. Qd5, Kb6;
4. R×P mate.

Rd4; 2. Q×R+, K×R;
3. Qe7+, Kd5;
4. Rc5 mate.
2. Q×R+, K else;
3. Rf7+, Kg5;
4. Qe5 mate.

Rg4; 2. Rd5+, Ke4;
3. Qf5+, Ke3;
4. R×P mate.

Rd8; 2. Qd5+, Kf4;
3. Rf7+, Ke3;
4. Q×P mate.

In Memoriam

A. F. M.

October 6, 1861—June 23, 1905

As the preceding pages were going through the press has come the sorrowful news, doubly terrible from its unexpectedness, of Mr. Mackenzie's death in Kingston on the early morning of Friday, June 23rd, 1905. An invalid for many years, there had yet been every hope that he might live much longer; and indeed, no radical change in his condition took place till early in June, when the fatal fever first showed itself.

The very eagerness with which, in spite of the frequent attacks he suffered from, he entered on the work of collaboration for this volume, recalling earlier half forgotten problems and dictating the exhaustive Introduction that he has left as his final message to the Chess world, seemed a sign to his friends that the publication of the book would mark for him the beginning of a new period of productive activity. But, alas, these hopes were but dreams, and no one felt more vividly than himself of what slender stuff dreams are made. Very vividly he realized how near we are every day to that greater awakening which the blind always visualize so clearly. For Mr. Mackenzie faith was a reality, a constant support, not a mere matter of words, and he approached death in that serious but unhesitating mood which a living trust commands. We feel that he saw in death the coming of a release from his long suffering, of a sleep-

bringing night after his day of toil and achievement, and while all our admiration and respect belong to his memory, our pity and sympathy go out to his bereaved family, who were giving their whole lives to his care and who now have to see his place forever empty.

This book has been left just as it had been approved by him, so that it is almost as though he had himself laid it down. The meaning of some of the more personal parts may now have changed, but it has seemed best not to alter them at all, for any change that has taken place has only been to make them more vital and of more authority. The shock of Mr. Mackenzie's death is too close on us to allow of any attempt to pass judgment on his opinions. The day will come when we can look at his work impersonally, and it will then be time enough in a reprint of this work and his earlier collection to omit or modify anything that is necessary.

Meanwhile our whole thoughts focus in silent admiration on his tragic figure, ending a career of triumph that covers a quarter century at the age of forty-four, when most men are only approaching the fruition of their life work. Blind and physically nearly helpless he points to those stronger than himself the road to effort and achievement in spite of defeat, to hope in spite of despair.

A. C. W.

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